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LIFE OF
BEATO ANGELICO
DA FIESOLE.

See catalogue, p. 325, *No.* xxvi. (*Pl.* xvi).

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LIFE OF

BEATO ANGELICO DA FIESOLE,

OF THE ORDER OF FRIAR-PREACHERS.

TRANSLATED BY A MEMBER OF THE SAME ORDER
FROM THE FRENCH OF

E. CARTIER.

WITH INTRODUCTION ON THE PRINCIPLES OF CHRISTIAN ART,
BY THE SAME AUTHOR.

AND COMMENDATORY LETTER OF
HIS EMINENCE CARDINAL WISEMAN.

"Chi fa cose di Cristo con Cristo deve star sempre."
"*Who does the things of Christ, with Christ must always be.*"—VASARI.

LONDON:
JOHN PHILP, 7, ORCHARD STREET, PORTMAN SQUARE.
1865.

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DALZIEL BROTHERS, CAMDEN PRESS, LONDON.

COMMENDATORY LETTER OF

HIS EMINENCE CARDINAL WISEMAN.

London, June 18, 1864.

Dear Sir,

I SHOULD have been happy to accede to your requeſt by writing a Preface to the "Life of Beato Angelico da Fieſole." No ſubject would have been more congenial to my feelings in every way. An "Artiſt Saint" affords ſcope for much, which ſcarcely any other ſubject could embrace and combine. It is a delicious theme, and inexhauſtible.

Unfortunately before you ſpoke to me, I had already engaged myſelf to the full extent of my leiſure and my ſtrength. I need not ſpecify what I had undertaken, and have been ſtriving to accompliſh. But I can ſay, with truth, that I would have readily complied with your requeſt, had I been able to ſee my way to the work required, within a reaſonable time.

I can, therefore, only give you this expreſſion of my beſt wiſhes, in the ſincere hope that a work as intereſting as that of M. Cartier will be heartily welcomed by readers of every claſs, without any ſpecial recommendation from me. Standing purely on its own merits, it ought to prove eminently ſucceſsful.

Wiſhing you every bleſſing,

I am ever

Yours very ſincerely in Chriſt,

N. CARD. WISEMAN.

Mr. John Philp, 7, Orchard Street,

Portman Square, London.

AAC 1483

TO THE REVEREND FATHER

HENRY DOMINIC LACORDAIRE,

OF THE ORDER OF FRIAR-PREACHERS.

Reverend Father,

I DARE not preſent this book to the public without the addition of your name. Permit me to dedicate it to you. It is a ſervice I beg of your benevolent affection.

Beato Angelico da Fieſole is one of your predeceſſors, and you were the firſt to make me admire his maſterpieces under the conſecrated arches of the convent of S. Mark. I have written his Life, with the deſire of giving a high and holy idea of Chriſtian Art. But my work gives but poorly my thoughts beneath the pulpit of Notre Dame: and I place theſe imperfect pages under your patronage, in order that thoſe who heard your words may complete them by their own remembrance.

When God choſe you to re-eſtabliſh the Order of S. Dominic in France, He gave you, with the zeal of the Apoſtle, the power of the Chriſtian artiſt, to guide us to the truth. He now rewards you for the good you have done us: He withdraws you from the ſad pageant of the world, and re-gathers around you the youth you have loved ſo much. At Sorèze, again, you teach the True and Beautiful; you exerciſe *the* great art, "*Ars artium, regimen animarum.*" You faſhion ſouls to the image of God, by communicating to them the gifts you have received; and whatever may be the glory of your bye-gone days, you find one more beautiful and ſweet in the affection which ſurrounds you. Happy are thoſe who live near you, and know how to underſtand your heart.

May God bleſs all your works, my dear Father, and multiply the number of thoſe who know and love you.

E. Cartier.

College of Soreze,

April 28th, 1857.

Dear Sir and Friend,

YOU have dedicated to me your Life of Beato Angelico of Fiefole; and in thus recalling me to the beft days of the Order of S. Dominic, you have taken the opportunity of reminding me of days that are no more. I thank you for it. Like you, I think that God has recompenfed me too much, by withdrawing me from the pageant of the world, and preferving for me in my retreat a pious wreck of the miniftry which He had entrufted to me. I live again amidft youth, and love and ferve them. What more could I wifh in the decline of life; Nothing, if it be not the remembrance of thofe who have formerly known and loved me. You affure me that it is faithful to me, and you give me a proof of it in the dedication of a book, in which I am fure to find again the touch of an artift and the piety of a Chriftian. It is a great deal at once. So I leave it to God to recompenfe you, renewing for my own weak part, the expreffion of my high eftcem and hearty affection.

Fr. Henry Dominic Lacordaire,

Of the Friar-Preachers.

[The Very Rev. Fr. H. D. Lacordaire clofed his life at the College of Sorèze, November 22nd, 1861.—*Tranl.*]

LIFE OF BEATO ANGELICO.

INTRODUCTION.

" Chi fa cofe di Criſto, con Criſto deve ſtar ſempre."

" *Who does the things of Chriſt, with Chriſt muſt always be.*"—VASARI.

THE higheſt meaning of Art is the manifeſtation of the Beautiful. All its efforts tend towards that end; and the artiſt reſts only when he thinks he has attained it. But what is the Beautiful? What is that power which raviſhes the ſoul, and wrings from it a cry of admiration? What are its principles, its form, its means, and its end? Profound and myſterious queſtions, difficult to determine, above all in an age when pride of reaſon ſeems again

punifhed by confufion of language. Let us feek an anfwer, however, by examining the phenomena which the prefence of the Beautiful produces in ourfelves.

We perceive the Beautiful by the fenfes, but the pleafure which found, fhape and colour caufe in us, does not ftop with fenfation. The animal does not fee nor underftand the Beautiful. Man alone enjoys it in the centre of his being; and if we analyfe what he experiences in thus interiorly perceiving beauty in an object, we fhall recognife that he judges by laws independent of that object: and it is the application of thefe laws that man approves.

His pleafure increafes, when, by a natural motion of his mind, he afcends from effect to caufe, and difcovers the beginning and end of this application; for thefe laws do not exift by themfelves, but refide in a being that poffeffes and realizes them, and the Beautiful thus manifefted becomes a language which eftablifhes a relation between two intelligences. A work of art is the expreffion of an idea; and he who fees this idea not only perceives if it is well expreffed, but judges alfo if it is expreffed with a fuitable aim.

Hence there are two ways of recognizing beauty in a work of art. If we look at the caufe of its form and the means taken to realife it, we judge it according to the laws of nature; if we look to the aim of this form, we judge it by the laws of morality.[1] Under thefe two afpects, then, form may repref ent natural and moral beauty. Natural beauty is that which befits the nature of every being, and compriſes intellectual

[1] Pulchrum habet rationem caufæ formalis, bonum autem rationem caufæ finalis. (S. THOM., i, q. 5, a. 4.)

and phyſical beauty. Intellectual beauty is the radiation of the divine Intelligence; phyſical beauty is the image of it, and can only exiſt through it as an effect through cauſe. What is called ſenſual beauty is merely a corruption of it, which diverts it from moral beauty, its true end. Moral beauty flows from the divine will, and regulates the relations of beings amongſt themſelves, and the correſpondence of the finite with the infinite. The union of natural and moral beauty conſtitutes the perfect beauty which completely ſatisfies the ſoul; for it preſents to it the True in its principle, and the Beautiful in its end. The Beautiful is a mirror which reflects the True and Good on the intelligence and will.

But what is the Beautiful in itſelf? What is its eſſence, its neceſſary form? How does it pleaſe the ſoul that loves and ſeeks it? The Beautiful is the evidence, the light, the ſplendour of unity; it is viſible unity, the unity of being in its ſubſtance, principle and relations, in its elements and life. The elements of unity are, order, harmony and proportions, and its life is its expanſion, its radiation in variety. The more objects unity embraces, the more beautiful it is; and in each viſible unity we perceive through its relations a ſtill greater unity. We aſcend from the unity of a grain of ſand to the unity of the celeſtial ſpheres; and thus, ſtep by ſtep, we arrive at the preſence of God Himſelf.[1] We cannot now contemplate the Firſt Unity, face to face; but we perceive it through ſecondary unities, juſt as we admire the

[1] A magnitudine enim speciei et creaturæ, cognoſcibiliter poterit creator horum videri. (*Sap.*, xiii. 5.)

brightneſs of daylight in the thickneſs of the diamond; and this ray of the divinity ſet in every creature is its beauty, becauſe it conſtitutes its unity.[1]

The Beautiful, viſible unity, pleaſes the ſoul, becauſe it finds therein its joy, peace and repoſe. The ſoul does not exiſt of itſelf, and its centre and true unity is without. The intellect ſeeks unity by knowledge, and unity it purſues in all its analyſes and claſſifications; and when it reaches the myſteries of the unknown, it hails unity again in that Firſt Cauſe, on which its weakneſs may repoſe. The will alſo requires unity for love; it attaches itſelf to the unity diſcovered by the intellect, and all its deſires tend to be more united with it, as with its life and chief good.

The Beautiful then ſatisfies the two-fold want of the ſoul, becauſe viſible unity is a flaſh of the infinite, a track of light towards the firſt and laſt unity, which

[1] Plato has ſaid, that the Beautiful is the ſplendour of the True. Here are ſome other definitions.

Père André. The Beautiful has order for its foundation, and unity for its eſſence.

Winckelmann. Unity and ſimplicity are the two real ſources of beauty.

Mengs. The Beautiful is a viſible perfection, an imperfect image of ſupreme perfection.

Tieck. The Beautiful is a ſingle and unique ray of heavenly brightneſs; but in paſſing through the priſm of the imagination, it is decompoſed into a thouſand colours and a thouſand tints.

Mendelſſohn. The eſſence of the Beautiful is unity in variety.

Pere Lacordaire has defined beauty, "The expanſion of being in light, harmony, grandeur and goodneſs."—*Conférences de Toulouſe.* Correſpondant, 25 Feb., 1857.

S. Thomas of Aquinas ſays, "Pulchrum eſt cujus apprehenſio placet. (I. q. 5, a. 4.) Ad pulchritudinem tria requiruntur. 1° Quidem integritas ſive perfectio; quæ enim diminuta ſunt, hoc ipſo turpia sunt. 2° Et debita proportio, ſive conſonantia. 3° Et iterum claritas: unde quæ habent colorem nitidum pulchra eſſe dicuntur." (*Id.* q. 39)

muſt be its happineſs; for the ſoul finds in God alone the True, the Beautiful, the abſolute good.

Unity is the aim of all the efforts of life, knowledge and love. Order, peace, family, country and happineſs are nothing elſe but unity; and the beauty which makes it viſible, gives to the ſoul a foretaſte of heavenly beatitude. But this joy of the ſoul is fruitful. When the intellect has ſeen the Beautiful, the will is moved even to love. This impreſſion it deſires to reproduce without, and to communicate to other intellects and wills; it wiſhes alſo itſelf to manifeſt the Beautiful. Its means is Form: this word expreſſes the appearance of things, the phenomena that ſtrike our ſenſes. But external form is the manifeſtation of a ſpiritual one, the impreſs of an idea, the ſign of an intellect and a will: thus taken, form is language in its wideſt ſenſe; and by it art manifeſts the Beautiful.[1]

The power of art is founded on reſemblance to nature. Intellect and will have the ſame laws, live in the ſame manner, and can mutually communicate their life by interchanging their ſcience and love. God is infinite knowledge and love, as the two great definitions atteſt which He has given of Himſelf. Under the law of fear, He ſaid to Moſes proſtrate before the burning buſh, "I am Who am, *Ego ſum qui ſum.*" Again, under the law of grace, He ſaid to S. John, ſupported on His breaſt during the Laſt Supper, "God is love, *Deus caritas eſt.*" The firſt act of life is, to know; the ſecond, to love. For us,

[1] A formis quæ ſunt ſine materia, veniunt formæ quæ ſunt in materia. (BOETIUS, in lib. i, *De Trinitate.*)

Omnes formæ et motus in iis inferioribus fluunt à formis quæ ſunt in intellectu alicujus intelligentiæ. (S. THOM., i, q. 65, 4. c.)

theſe acts have date in time; for God, they have none in eternity. The firſt Being poſſeſſes a knowledge without beginning; and the love reſulting from it is as ancient and as great as the being and knowledge He unites.

God and man can communicate by art, ſcience and love. Every work of art is a free act proceeding from the will. The will, indeed, requires of the intellect the means of art, which depend on the laws of nature, but theſe means are ſubordinate to the aim which the will propoſes to itſelf; and this aim muſt be ſubject to the moral law like the will. What is the moral law of art? What rule muſt the artiſt follow? And how ſhall we know whether his work be good or bad?

The Firſt Cauſe is the ſupreme and neceſſary law of the viſible and inviſible world; and by doing what God Himſelf has done, the artiſt knows how to unite natural and moral beauty in his work. God has the perfection of art, becauſe He has the perfection of being, intellect and will. Not only does He enjoy this fecundity, this internal activity, of which revelation gives us a glimpſe in its myſterious light, but He ſhows Himſelf too outſide His eſſence, by drawing beings out of nothing, and creating forms ſtamped with His own perfections.

Why is God an artiſt? Why does He not remain alone in the boſom of His immutable eternity? Since He is the beginning of everything, nothing can be wanting to Him and be added to His infinite happineſs in the contemplation of Himſelf. If He has created anything, it is becauſe, through His incomprehenſible

goodneſs, He loved thoſe poſſible beings He ſaw in His own thought, and willed to communicate to them, along with exiſtence, the ſight of that beauty which is perfect happineſs. The goodneſs of God determined His power to create ſpirits and bodies.[1]

Yes, by tracing back the courſe of ages up to this Firſt Cauſe, the thought alone of which dazzles the underſtanding, we come to the ſolemn moment and ineffable beginning, wherein we can ſay that God made heaven and earth, and eſtabliſhed relations between Nothing and Being, time and eternity, form and matter. That art of God is the type of the art of man, and if we ſtudy its marvellous workings, we ſhall find in them the conditions and law of the creative faculty, which is one of the fineſt traits of our divine reſemblance.

Before the Supreme Artiſt took the work in hand, the form of what He had to make was in Him; and there it is ſtill in all the unity and beauty of its beginning and end, without creation having exhauſted or changed it any more than a mirror impairs the image it reflects. The firſt form of a work of art is in the thought of the artiſt. This form comes to man from without, becauſe he does not derive his own being from himſelf. But in God the form is inſeparable from His eſſence; becauſe nothing exiſted before Him, and Nothingneſs is devoid of inſpiration and power. This is that eternal form, the manifeſtations of which human ſcience ſeeks in nature, ſuch as the general

[1] Cùm Deus ſit primum agens, primus quoque finis omnium neceſſariò eſt. Omne agens agit propter finem. Primo vero agenti non convenit agere proper acquiſitionem alicujus finis, ſed intendit ſolùm communicare ſuam perfectionem, quæ ejus bonitas. (S. THOM., i, q. 44, a. 44.)

laws of beings, genera, ſpecies, life, motion, powers and numbers, which regulate everything: truth immutable, which our ignorance is dividing *ad infinitum* but which we ſhall one day contemplate with a ſingle glance at the divine light.

When God willed to reveal Himſelf to us in time and ſpace, He created matter by a ſimple act which we cannot comprehend. Matter is inſeparable from form,[1] but yet diſtinct from it. Form changes in bodies, without deſtroying the leaſt atom of them. Created form is the outward ſign of God, the echo of His Word, the reflection of His ſplendour; and as ſign, echo and reflection are more perfect in proportion as they approach their model, ſo too the gradations of beings in the viſible and inviſible world are regulated by the diſtance that ſeparates them from their Author. God and matter are the extreme limits of form; and the farther form is removed from matter, the more beautiful it is, and the more it reſembles God.[2]

The Word, that *Art of the wiſe and Almighty God, in whom are all living and eternal ideas*,[3] firſt of all created light, the moſt perfect ſenſible image of Himſelf. For He is the true light which enlighteneth men.[4] Juſt as the Eternal Light is the life of the world of ſpirits, ſo is created light the life of the world of

[1] Deus non poteſt facere materiam eſſe ſine forma. (S. THOM., i. q. 66, a. 10.)

[2] Omnis forma, quanto nobilior, tanto magis dominatur materiæ, et minus ei immergitur, et magis eam ſua virtute excedit. (S. THOM., i. q. 76, 1. c.)

[3] Dixit Auguſtinus quod filius Dei eſt ars Patris. (S. BONAVENTURA, *De Reduct. art. ad Theologiam.* S. AUGUST., *De Trinit.*, l. vii, c. 10.) Verbum Dei . . . . eſt omnis forma et compago et concordia partium. (S. AUGUST., *Tract. in Joan.*)

[4] In ipſo vita erat, et vita erat lux hominum. Erat lux vera, quæ illuminat omnem hominem venientem in hunc mundum. (S. JOAN. I, 4. 9.)

bodies. Who could recount its myſteries in nature? It is the element of form, the mainſpring of motion, the neceſſity of all beings. Light is the inſtrument of the will for God and man. Inviſible as ſpirit, quick as thought, it is everywhere potentially, and awaits only an act to manifeſt itſelf. Admirable in its external phenomena, it enlightens our eye as God does our intellect.[1] It diſcovers objects to us, and diverſifies and reflects itſelf in colours, as the infinite in finite things. God has made it viſible in the ſun to enlighten the world, as He made Himſelf viſible in a body to diſpel our darkneſs; and that immovable focus produces the ineffable harmony of day, the unity and variety of colour, the gradations of tint, the play of light and ſhade, and the changing wonders of every hour, which ſeem to give life and motion to inanimate bodies.

God opened to light the immenſities of space. For its palace, He created the ſtars, whoſe numbers and diſtances our ciphers cannot calculate; and He traced the paths and curves they have followed with perfect tractability from the beginning of ages.

The Supreme Artiſt then faſhioned the earth: He ſtretched out the ſea and main land, modelled the mountains and horizons, drew the courſes of rivers and ocean-ſhores, decked them with verdure, flowers and fruits, and everywhere ſheds life abundantly. He peopled the air, earth and waters with animated beings, and endowed them with wonderful fecundity: but it

[1] Terra niſi luce illuſtrata videri non poteſt. Ergo et illa quæ in diſciplinis traduntur, quæ quiſquis intelligit, veriſſima eſſe nulla dubitatione concedit; credendum eſt ea non poſſe intelligi, niſi ab alio quaſi ſuo ſole illuſtrentur. (S. Aug., *Soliloq.*, l. 1. c. 5, n. 1.)

was only a preparation, a domain which awaited its maſter.

At laſt, God made man to His own image and likeneſs. He took a little ſlime to form his body, breathed into his face the breath of life, and man became a living ſoul,[1] uniting the beauties of the viſible and inviſible worlds in his two-fold nature. His body is a maſterpiece, where ſcience ſtudies, as in their centre, the general laws of the univerſe, and all beings ſeem faithful and devoted vaſſals who recogniſe his empire. So great is the beauty of the body, that one of the chaſtiſements of the original fall is, to have loſt the calm and pure contemplation of it. But happily this beauty ſtill appears upon the face of man. Who can even admire enough thoſe harmonious outlines, thoſe living traits, thoſe ſupple endleſs lines, that commanding brow, thoſe eyes, that mouth, thoſe very hairs, a ſingle one alone of which is able to wound the heart.[2] The face is the throne of life: there repoſed the creative breath, which has given man his divine likeneſs; there the ſoul manifeſts its moſt delicate thoughts and moſt fleeting emotions, with a fineneſs of tone and variety of tint which the moſt ſkilful pencil cannot render. Man reſembles God by his ſoul. His intellect and will are in relation with the ſupreme intelligence and will, by the light of which they may be illuminated. The ſoul knows what God knows, and loves

[1] Formavit igitur Dominus Deus hominem de limo terræ, et inſpiravit in faciem ejus ſpiraculum vitæ, et factus eſt homo in animam viventem. (*Gen.* ii. 7.)

[2] Vulnerafti cor meum in uno oculorum tuorum, et in uno crine colli tui. (*Cant.* iv. 9.)

what God loves ; and thus partakes of His life, His knowledge and His love.[1]

When the Supreme Artiſt had created the world and man to be its maſter, He contemplated His work, and found it good.[2] Good is the true aim of art ; truth, its principle ; and beauty, its means. Theſe three things are diſtinct but inſeparable ; and the Creator has ſtamped them on every creature as the ſignature of His adorable Trinity. It is ſaid that God has done all in number, weight and meaſure.[3] In every being, meaſure repreſents the truth of its ſubſtance, number regulates its beauty, and weight determines the order and aim for which it has been created. Thus everything ſhows forth the divine power, wiſdom and goodneſs.[4] Truth, beauty and goodneſs are the elements of all things ; but in us this impreſs of the Trinity is elevated even to likeneſs and reſemblance.[5]

Creation was good, becauſe it was beautiful and manifeſted truth ; above all, it was good, becauſe it was a means of union between God and man.[6] Thus juſtice and goodneſs is the motive and rule of the art of God. He has been juſt towards Himſelf, for He made heaven and earth to tell His glory, and He has

[1] Omnia dicimur in Deo videre . . . in quantum participatione ſui luminis omnia cognoſcimus ; nam et ipſum naturale lumen rationis eſt quædam participatio divini luminis. (S. THOM., 1. q. 12. a. 11.)

[2] Viditque Deus cuncta quæ fecerat, et erant valdè bona. (*Gen.* 1. 31.)

[3] Omnia in menſurâ, et numero, et pondere diſpoſuiſti. (*Sap.* xi., 21.)

[4] S. THOM. 1. q. 45.—S. BONAVENTURA, *Itinerarium mentis ad Deum*, ch. 2 and 4.

[5] S. THOM., 1. q. 45, a. 2.

[6] Inviſibilia enim ipſius à creaturâ mundi, per ea quæ facta ſunt, intellecta, conſpiciuntur ; ſempiterna quoque ejus virtus et divinitas, ita ut ſint inexcuſabiles. (*Rom.* 1. 20.)

created beings to underſtand their language, and render back to Him an intelligent and free homage.

This external manifeſtation was not neceſſary, ſince the teſtimony He was giving to Himſelf ſufficed for His juſtice; but His goodneſs was not ſatisfied, and He willed through love to communicate His happineſs to us. He has reconciled His juſtice and goodneſs by leaving His predeſtined creature to acquire that happineſs, by a trial in the viſible world. God has veiled His eſſence: creation is a revelation of His hidden preſence, which may lead man, by faith and love, up to the contemplation of supreme beauty.[1]

The real aim of creation, then, is the homage of the creature to the Creator; and in the univerſe, man alone can render Him this homage. Natural beauty is only a means of obtaining it. God is its beginning and end: it comes forth from its Firſt Cauſe clothed in the ſplendour of its beginning; but in order to be crowned with the glories of its end, a free act is needed, and that is moral beauty. God has prepared and revealed it to man: He has enlightened his underſtanding, but has ſtopped before his will, which muſt complete the work, and He awaits its deciſion. The free will accepts or refuſes; if it accept, the work of God has been ſucceſsful; but if it refuſe, it becomes, ſo to ſpeak, uſeleſs, for the end propoſed by divine goodneſs has not been attained, and the Almighty is conſtrained to demand of juſtice the glory He expected of love.

God has made man the artiſt of moral beauty, the intelligent and free voice that conſecrates the world to its

[1] Laudent te opera tua, ut amemus te; et amemus te, ut laudent te opera tua. (S. Aug., *Conf.*, xiii, 33.)

Author; and for this He has created him to His image and likeneſs, made him capable of knowing and loving Him, and given him alſo means to make himſelf known to his fellow-creatures. Man poſſeſſes language, that internal word which makes him know his exiſtence: that word which becomes incarnate on his lips, in order to reveal the thoughts of his underſtanding and the motions of his will: that unique word which ſtrikes on the multitude without dividing or altering itſelf.

The orator is pre-eminently the artiſt. In every way, he penetrates the very ſoul of man. His voice modulates the ſounds which communicate his thoughts with an exactneſs and delicacy of expreſſion muſic cannot give, and his action ſpeaks to the eye by geſtures and attitudes the ſculptor will ſtrive to copy. His look flaſhes back the light, whilſt the blood paints all his emotions on the features with the richeſt colours. He arranges the architecture of his diſcourſe, ſets all in order, number, weight and meaſure, and the truth which he deſires to reveal appears there as in a temple.

Man is not an orator alone, he also fixes his thoughts by ſigns; he is a writer and literary man. His ſpeech frees him from time and ſpace, goes without him to the extremities of the world and to the remoteſt generations, communicates itſelf to all, and acquires an immortal poſterity in intelligences. Language is the moſt powerful means of art, becauſe it is the moſt free and faithful image of thought.

Man has other means. God lends him matter, and permits him too to create a world, in which he makes his ſky and horizons, and diſtributes his light at pleaſure. His chiſel gives birth to the rich vegetation

of ornament, and his pencil ſcatters life by peopling it with images. But this world of architecture, ſculpture and painting muſt be a temple. God does not lend man His materials and inſtruments to profane them; and it is neceſſary, too, that, when the work is done, the look of the Supreme ſhall find it good, that is, full of love and juſtice.

The art of man muſt be like the art of God, and its reflection and faithful echo, in order that this echo may be repeated and this reflection be reproduced in the ſouls of his fellow-creatures, and that all may acknowledge and praiſe the Lord. As the beginning of his art, the artiſt-man muſt acquire the eternal truths expreſſed by creation, and by his intellect and will communicate with the Creator; and when he has ſeen and underſtood His glory, he will tell it by his works, and ſtrive to communicate to others the happineſs he experiences in knowing and loving Him. Imitation of nature is not the true aim of art, for ſuch imitation is always incomplete and rude, and is only the ſign or writing of moral beauty.[1] To be juſt and good, the art of man muſt be a prayer and an inſtruction.

Has the art of man been juſt and good? Has the

[1] Moral beauty is the foundation of all true beauty. . . . The aim of art is to expreſs moral by aid of phyſical beauty. The latter is the mere ſymbol of the former. In nature, this ſymbol is often obſcure; and in clearing it, art attains effects which nature does not always produce. Nature may pleaſe more; for, once for all, ſhe poſſeſſes, in an incomparable degree, what forms the greateſt charm of the imagination and eye,—life. Art is more touching, becauſe, in expreſſing moral beauty eſpecially, it addreſſes itſelf more directly to the ſource of the deep emotions.

Form cannot be a form alone, it muſt be the form of ſomething. Phyſical beauty then is the ſign of an interior beauty, which is ſpiritual and moral beauty; and therein the ground, principle and unity of beauty exiſts. (Cousin, *Du Vrai, du Beau et du Bien*, vii. et viii. laçon.)

pupil remained faithful to the Maſter's leſſons? God had placed him in a garden of delights, where moral beauty was to riſe towards Him with the perfume of the flowers and the incenſe of prayer. Adam's firſt life was the union of natural and moral beauty: natural beauty cheered his intellect, and moral beauty animated his will. Light and heat penetrated his pure ſoul, and the art reſulting from this knowledge and love was but the rebounding of a light back to its ſource. The art of Adam was his ſong of adoration, the echo of harmonies heard within his ſoul, the emanation of pleaſures felt within his heart, the admirable poem which conſecrated creation to its Author: art juſt and ſublime, art rich in knowledge and in love, art blended with the art of God Himſelf.

Unhappily things changed; and natural was ſeparated from moral beauty. Unſatisfied with the fruit of the tree of life, which in the terreſtrial paradiſe ſymbolized his union with God, man touched the tree of the knowledge of good and evil, and made a diſaſtrous trial of his liberty. He wronged divine juſtice and goodneſs, and became incapable of reflecting them in his works. Sin ſtraightway weakened man's creative faculties; and his intellect, blinded by the ſenſes, loſt the intuition which without effort penetrated into the nature and relations of things. He had to ſeek painfully for truth athwart the doubts of ignorance and falls of error. The Beautiful was obſcured to his gaze; and the will, depraved by concupiſcence, re-aſcended no more by viſible forms to unity and primeval beauty.

By ſin, man not only became incapable of ſeeing

and returning the Beautiful, but alſo impaired it in himſelf and in nature. The ſoul is the form of the body[1] and communicates its beauty to it. This beauty is the divine likeneſs which it has received from its Creator, and which it muſt increaſe by love. The great work of man lies there: and when death raiſes the veil that conceals it, the degree of likeneſs will be that of recompenſe; for God can love only what reſembles Himſelf: the reſt is lifeless and abides in death.

By free will, then, the ſoul has a plaſtic power over the body. It increaſes or leſſens its beauty; and when ſin ſets it in oppoſition to its auguſt model, the body, that maſterpiece of the viſible world, neceſſarily felt it deeply. Man's brow loſt its radiant crown, and creation ſmitten in its centre, was itſelf infected with the phyſical evil which puniſhed the fault.

What then became of the art of man? Could it remain true and good? By ſeparating himſelf from God, man had been ſevered from his life. He had weakened the light of his underſtanding and the ſtrength of his will; in ſeeing beauty leſs, he was alſo leſs capable of rendering it back. Ignorance led him to confound the creature and the Creator in one rude worſhip. Concupiſcence attracted him to the pleaſures of the ſenſes, and made him conſecrate to his vices the temple God had given him means to build. In becoming pagan, art has been neither juſt nor true. It has been only a falſe prayer and teaching; and man, without love for his gods and fellow-creatures, was an artiſt through intereſt, in order to acquire riches and glory.

[1] Anima eſt cauſa efficiens, finis et formalis sui corporis. (S. THOM., 1. q. 90, a. 2.)—Anima eſt forma corporis. (*Id.*, iii, q. 75, a. 6.)

How is this fallen art to be raiſed up again, and its original juſtice and goodneſs reſtored? The creative Word, who made worlds out of nothing, took ſtill more admirable means for glorifying God. He united Himſelf to human nature, and thus at once re-eſtabliſhed the perfect alliance of natural and moral beauty. Mercy and truth have met each other, juſtice and peace have kiſſed[1] in His perſon, and the new Artiſt gave back the divine likeneſs to man. By His blood, He reſtored to him life of the ſoul, light of underſtanding, and ſtrength of will, and ſhowed him beauty ſupreme even in poverty, ſuffering and death. Never was God more viſible than on the height of Calvary.[2]

In offering Himſelf, Chriſt was infinitely juſt towards God, ſince the Victim was equal to the Majeſty outraged. He was infinitely good towards men, becauſe He voluntarily died for them; and the world, cleanſed and transfigured in His perſon, can now worthily glorify its Author. In Chriſt, the art of man has again found juſtice and goodneſs.

Chriſt is the type and model of the artiſt. Perfect eloquence flowed from His lips; and He has left us by His Evangeliſts a book wherein truth, beauty and goodneſs are ſhown in all their ſplendour. In forming the Church, He gave the new plan of the temple which man muſt raiſe to his Creator; and its form, imitated by all the Saints, will be the eternal maſterpiece of divine art.

[1] Miſericordia et veritas obviaverunt ſibi; juſtitia et pax oſculatæ ſunt. (*Pſalm* lxxxiv., 11.)

[2] *Dialogue* of S. Catherine of Sienna, ch. xxvi.

For eighteen centuries, the Church has continued the art of Chriſt. She ſpeaks, writes, builds monuments, adorns them with ſculpture and paintings, and employs every means to manifeſt the hidden God upon her altars. Her inſpiration, principle and aim are there. To make Him known and loved, ſhe diſplays all the magnificence of her worſhip. Not only does ſhe conſecrate her prieſts and ſend forth her apoſtles, but ſhe chooſes her artiſts, too, to enlighten ſouls and remove them from the ſeductions of falſehood.

Chriſtian and pagan art are always at ſtrife together. He who is not for Chriſt is againſt Him. The artiſt who does not raiſe the ſoul to God, detains it in matter; and turns it away from truth, in order to debaſe it in the enjoyments of the body; whilſt he who offers it the doctrine of the Goſpel, prepares the likeneſs which makes it participate in the divine life and beauty. No one can remain indifferent to theſe two arts, for in their ſtruggle man's deſtiny is decided.

Pagan and Chriſtian art have a hiſtory. Their remains cover the earth like bones blanched on a battle-field. But knowledge, like the prophet Ezekiel, can make thoſe bones to live again, and give them back their forms and ſouls. They ſhall be raiſed again, and render homage to the Lord.[1]

The broken monuments of nations are witneſſes that tell the cauſes of their greatneſs and decay. A people's art is the expreſſion of a doctrine; and the relation of this doctrine to truth explains that

[1] Et dabo vobis ſpiritum, et vivetis, et ſcietis quia ego Dominus. (*Ezech.* xxxvii, 6.)

people's lot, and the diverſity between the fetiſh of the ſavage and the ſtatues of Phidias.

Amongſt the ancients, pagan art was inſpired by the remnants of a primitive revelation. God and matter, truth and error, were learnedly mingled together, and preſented to man's adoration in ſumptuous temples and under ſenſible forms. Pagan art would never have developed itſelf without this ſcientific and religious baſis; it could have preſented nothing to the ſenſes but the groſſeſt enjoyments. But man cannot entirely drive God away from his intellect. Whatever his voluntary degradation may be, the idea of a Firſt Cauſe, and the principles flowing from it, are always there, to perpetuate or repair his errors. This moral germ art was able to receive without Chriſtianity; and ſuch imperfect knowledge of truth ſufficed to develope taſte for the Beautiful amongſt the nations ſeated in the ſhadow of death.

This explains the brilliant deſtinies of pagan art in the Eaſt. There, religion gave men the genius and patience to raiſe the gigantic marvels of India and the granite temples of Egypt, the proportions and details of which ſtill ſurpriſe us by their myſterious beauties. Art there ſhows itſelf in the ſilence of adoration and in the immobility of fear. But beneath the ſweeter ſky of Greece, religion, freed from ſacerdotal autocracy, had poets for apoſtles, and gave riſe to artiſts, of whom Phidias was the king. Athens built her Parthenon, and pagan art produced maſterpieces which it was impoſſible for it to renew.

Why this impoſſibility? Why had Phidias only degenerate ſucceſſors, ſince progreſs ſeems natural to

man? Why this decline, ſo evident and ſo rapid? The cauſe is very ſimple. Pagan art owed its wonders to its religious beliefs; theſe beliefs fell before the examination of reaſon, and art bent with them. The martyrdom of Socrates was the beginning of this double ruin: Greek religion and art periſhed together, and Plato alone made their noble obſequies.

What became of pagan art when reaſon had chaſed it from its imaginary Olympus? It went to ſerve in the train of Alexander's ſucceſſors, until a Proconſul, meeting it in a croſſway of Corinth, led it to Rome, and gave it as a ſlave to the Emperors. Art had then to knead the bricks, build amphitheatres, raiſe gilded houſes for Nero, and replace the head of its ancient gods by that of Caligula. But theſe humiliations were not enough. Reaſon had impoveriſhed it, and faith came to give it incurable wounds. It ſtill had enjoyments and honours in the palaces of the Cæſars. But what was left to it when Chriſtianity had planted the Croſs of Calvary on the Capitol? Shame became its portion, and it was condemned to the guilty exiſtence of thoſe who ſpeculate in vice and work in the ſhade.

After having ſignalized the cauſes of the greatneſs and fall of pagan art, let us rapidly examine the history of Chriſtian art. When the ſongs of the earthly paradiſe had ceaſed, and man was doomed to toil and tears, a merciful promiſe came to mitigate the ſentence. It was proclaimed that the woman ſhould cruſh the ſerpent's head, and Chriſt be lifted up between heaven and earth, as the ſign of the new alliance. The Redeemer of the world marked out for Himſelf through ages a prophetic path, in which the Patri-

archs hailed His myſterious paſſage, and art, regenerated by His unſeen preſence, was enabled to reſume its glorious deſtinies.

We ſee it, from the very firſt, raiſing altars to God, and offering ſacrifices which were to be, among every people, the indelible evidence of the fall, and the univerſal ſymbol of the atonement. Art, true and good, under the mild features of Abel, offers the choice of his flocks to his Creator, whilſt on its ſide egotiſtic art, in the perſon of Cain, keeps its beſt ears of corn, and becomes unjuſt and homicidal. At the coming out from the ark, God choſe adorers for Himſelf: and whilſt the pride of man, who would fain raiſe an everlaſting monument of his power, is puniſhed by the confuſion of languages, and goes carrying afar his errors, faithful art finds an aſylum beneath the tent of Abraham, and in traverſing Egypt prepares itſelf for the greatneſs awaiting it in the deſert.

To lay hold of Chriſtian art aright in its whole, it muſt be remembered that the revealed truth is as old as the world. Chriſt has not come to change, but to complete it. Juſt as Chriſtianity dates from the firſt man, ſo Chriſtian art muſt find its glorious origin in the Old Teſtament. Whether before or after the coming of the Saviour, Chriſt has always been its inſpiration. Are not the canticles of the Church thoſe of the temple of Solomon? We date Chriſtian art from the time when it clothed itſelf for us with material forms. But architecture, ſculpture and painting are only the means of art; its life and ſoul is eloquence and poetry, that exuberance of the mind and heart, that richneſs of images and affections,

which overwhelm us with a victorious light and heat. Let us put the Bible in one ſcale of the balance, and heap into the other the maſterpieces of pagan art, and we ſhall ſee on which ſide the advantage will remain. If under the Old Law Chriſtian art did not put on all the ornaments which the chiſel and pencil could give it, it was owing to an order emanating from the wiſdom of God Himſelf. Providence wiſhed to ſeparate and diſtinguiſh His people from the nations who had made idols to themſelves. But Chriſtian art did not the leſs preſerve a lawful and indiſputable ſuperiority.

We have ſeen Greece giving to pagan art its fineſt developments; but now that the great days of Athens and of Jeruſalem are no more, let us compare them by what they have left us. Literature is the principal and fundamental part of art: by it others are inſpired and nurtured. Who would dare to deny a brilliant victory to the books of the Hebrews? In vain have the Greek authors preſerved their harmonious forms; their rivals, weakened by tranſlators, dread not the conteſt. Behold them in the ode, which is the trueſt and moſt lofty ſtyle of poetry. Can the factitious and venal enthuſiaſm of Pindar, or the voluptuous and frivolous verſes of Anachreon, be compared with the songs of David, ſo full of ſincere adoration and radiant majeſty? Will the diffuſeneſs of Herodotus be ſet againſt the admirable ſimplicity of Moſes, the jeſts of Socrates againſt the maxims of Solomon, or the tragedies of Sophocles and Euripides againſt the afflictions of Job and the lamentations of Jeremias? Is it not juſt to give the crown of genius to thoſe who have already that of a divine and royal antiquity?

Yes, under the Old Law, Chriſtian art was a magnificent chant, which began with Moſes, the conqueror of Egypt on the ſhores of the Red Sea, and was ended by the aged Simeon, when at laſt he received into his arms Him who was the inſpirer and hero of it. The celeſtial harp given to announce the Deſired of Nations and to ſoothe the expectation of Him, paſſed from the hands of Aaron's ſiſter to Judith and Debora; Tobias carried it into exile; Iſrael hung it on the willows of the rivers of Babylon; and Mary, to celebrate her divine maternity, drew a laſt harmony from it, before ſhe gave it to the Church, to make her feſtal praiſe reſound.

We muſt not believe, however, that before Chriſt Chriſtian art had only a literary glory. God willed that it ſhould prelude, ſo to ſpeak, its future magnificence. He choſe ſkilful artiſts to work the materials, and Himſelf traced out for Moſes the plan of the holy ark which Solomon was to place in his temple.[1] The pages deſcribing that monument of Jewiſh worſhip, may give ſome idea of it; but the facts of profane history prove ſtill better its grandeur and beauty. When Alexander, who knew all the wonders of Greece, viſited the ſecond temple, which cauſed regret and tears in thoſe who had ſeen the ancient one, he was ſtruck with aſtoniſhment and reverence; and the Ptolemies, his ſucceſſors, who reigned over the moſt civilized city of

[1] Locutuſque eſt Dominus ad Moyſen, dicens: Ecce vocavi ex nomine Beſeleel filium Uri, filii Hur de tribu Juda, et implevi eum ſpiritu Dei, ſapientia, et intelligentia, et ſcientia in omni opere, ad excogitandum quidquid fabrefieri poteſt ex auro, et argento, et ære, marmore, et gemmis, et diverſitate lignorum. Dedique ei ſocium Ooliab filium Achiſamech de tribu Dan. Et in corde omnis eruditi poſui ſapientiam, ut faciant cuncta quæ præcipi tibi. (*Exod.* xxxi.)

the world, continued to honour it with their offerings. Now the temple of Jeruſalem is deſtroyed, its ſpoils have adorned the triumph of Titus, the prophecy of Chriſt is accompliſhed, and a new era has begun for man and Chriſtian art.

The Church, patient as her eternal Author, did not haſtily give art all its development. It was neceſſary, firſt of all, to communicate to ſouls the ſcience and love ſhe poſſeſſed; and when man had purified his mind and heart in the martyr's ſufferings, ſhe reſtored to him the uſe of the material forms which Greeks and Romans had ſo much profaned. Artiſts under the Emperors, not knowing what to make of a divinity diſcredited by reaſon, had ſquandered it on beings the misfortune and ſhame of the world: they perſonified power and virtue under the features of Tiberius, Nero and Meſſalina!

When contempt had done juſtice to thoſe infamous apotheoſes, and the idols were overthrown and the temples deſerted, Chriſtian art began its work. The Church had given it the programme: the Bible completed by the Goſpel; God viſible in Chriſt, as the ſupreme type; His beauty reflected in the Virgin and in the Saints. To this theme of inexhauſtible fecundity the Church joined again a ſymboliſm which extends the ſphere of art, and multiplies its means of celebrating the conflicts and triumphs of Chriſt. The teachings of S. Hilary, of S. John Chryſoſtom, and of S. Ambroſe fell from the ſacred pulpit like fruitful ſeed, and S. Auguſtine gave artiſts admirable eſthetics in his treatiſe *De Verâ Religione*.

Chriſtian art, ſetting out from Rome with the

preachers of the goſpel, extended its peaceful conqueſts to the Eaſt and Weſt, making itſelf all to all, and varying its means according to the climate and genius of the people. At Conſtantinople, it put on the peculiar form called Byzantine art, which has been too much praiſed or depreciated. The artiſts of Byzantium neceſſarily underwent the ſad influence of the corruption of the Lower Empire, and ended, like the Greeks of the decline, by making works more rich than beautiful. It is their glory to have had martyrs. When the painters, mutilated by the iconoclaſts, fled into Italy, the West received with reverence the types they brought in their bleeding hands; and thoſe images, conſecrated by perſecution and placed upon our altars, were naturally often reproduced. There was, beſides, in thoſe hieratic and ſevere lines a true grandeur which we may ſtill admire, ſince the ſchiſm of Photius retains Byzantine art ſo long a time in an aſtoniſhing immobility. The Eaſt again influenced the Weſt by the proceſſes which it had preſerved better, and which we were obliged to borrow from it.

But at laſt our emancipated art corrected the heavy maſſes of its architecture, lopped off the profuſion of ornaments that hindered its flight, and ſucceeded, particularly in Germany and France, in producing new works, and the marvels we are beginning to underſtand, but are ſo far from equalling.

In the thirteenth century, Italian painting developed itſelf, and this is the moſt brilliant epiſode of Chriſtian art. That great epoch owes its riſe to one of thoſe incidents which God makes fruitful, but the world does not perceive. Two men, whoſe birth-places were

very far diſtant, met, one day, in a church of Rome. One had come from Spain, the other arrived from Aſſiſi. In this providential meeting, ſcience and love recognized each other, and earth exulted at the kiſs of S. Dominic and S. Francis. A long generation of artiſts ſprang from it. The Dominicans and Franciſcans, like brothers with but one ſame fortune and aim, travelled over the world, and diffuſed enthuſiaſm and genius. How reſiſt the contact of their eloquence and of their voluntary poverty put on as the moſt touching form of love? Dante celebrated their triumph; and the great ſchool of Giotto conſecrated its moſt perfect works to S. Francis, whom it ſeemed to take as its patron, whilſt the children of S. Dominic themſelves produced marvels which Michael Angelo was never weary of admiring. Whether clothed in the religious habit or not, the artiſt then felt the influence of the two great Orders that regenerated and quickened human nature under Innocent III. Thoſe waves of ſcience and love overſpread all Europe like a majeſtic river, and thence the nations drew copious inſpirations. In Italy, Niccolo of Piſa, Fra Siſto, Fra Riſtoro, Giotto, Orcagna, Taddeo Gaddi, Beato Angelico, Perugino, and ſo many others, whatever were their age and country, formed but one family united by the ſame faith, and praying at the ſame altars.[1]

[1] The ſtatutes of the Corporation of Painters of Sienna, in 1335, begin thus: —"By the grace of God, we are called to make known to rude men who cannot read, the miraculous things wrought by the virtue and in virtue of holy faith. Our faith conſiſts principally in adoring and believing one Eternal God, a God of infinite power, immenſe wiſdom, love and clemency without bounds; as we are perſuaded that nothing, however little it may be, can have beginning or end without three things, that is to ſay, without power, knowledge and will, with love. (CANTU, *Hiſtoire Univerſelle*, vol. xi, p. 593.)

In fine, when Raphael, the deſcendant and heir of thoſe great men, came to aſſiſt in the battle of giants waged by Leonardo da Vinci and Michael Angelo at Florence, it was in the Dominican convent of S. Mark ſtill all trembling with the name of Savonarola, that he received from the hands of Fra Bartolomeo, with his laſt inſtructions, the deſtinies of art.

After having painted his great poems at the Vatican, Raphael went unhappily to inaugurate in the Farneſina the period of the Renaiſſance. This era has been thus called, becauſe it ſaw the re-birth in the ſocial ſtate of that art which reaſon had impoveriſhed and the goſpel of Chriſt ſolemnly condemned.

Incapable by itſelf of reaching a public life, pagan art traitorouſly watched the material progreſs of Chriſtian art, availed itſelf of everything which might ſerve it in ſeducing the ſenſes, and, in ſhort, made itſelf a party amongſt thoſe naturaliſtic painters, who ſought the beauty of the creature rather than that of the Creator. In the name of the external perfection that eſtabliſhed relations between the Greece of Pericles and the Italy of Leo X., pagan art reclaimed its empire; and genius, deceived by theſe falſe titles, fell into an ungrateful and fatal apoſtacy. The progreſs which art owed to Chriſtianity ceaſed all at once, and the fall was as rapid as lightning puniſhing a blaſphemy.

Art fell ſo quick and ſo low that, half a century later, the ſchool of the Carracci was regarded as a reſurrection, and its vulgar types paſſed for marvels. Bernini came afterwards, with his inſolent faſhion, to mix his works with thoſe of Raphael, and Rome was incapable

of remarking the difference between them. How, in fact, can beauty be appreciated, when taste has been corrupted in the disturbance of the senses?

Pagan art, in the full sunshine of the gospel, was never to renew again its ancient glory. The passions, however, set up their statues again, and found adorers for them in the corruption of courts. There did the Renaissance prescribe its formula of laws. The code published by the erudition of the Medici and the money of the Florentine bankers rule us still. Since the sixteenth century, Christian art has undergone this unjust oppression: and they must make painful efforts who would restore its splendour.

The coarse doctrines of *art for art* and of *realism* seem to have prevailed. Pagan antiquity itself had recognized as necessary the alliance of natural and moral beauty:[1] but now-a-days public favour applauds their separation, and recompenses the prostitution of talent. Is it good or evil that art exhibits? Is it vice or virtue that speaks in our theatres and books? A sensual literature is set off like a courtesan, and comes to seat herself at the domestic hearth with her romances and fly-sheets. There she brings in sculpture and painting, which, by their nudities, insult our mothers' and our sisters' modesty. A venal and lying criticism weaves garlands which this corrupting art afterwards receives in academies and museums: and the moral sense is perverted by these fatal triumphs.

The Church, however, always preserves intact the treasures of Christian art: she possesses in their fulness the True, the Beautiful and the Good, and to all

[1] Vir bonus, dicendi peritus.

offers her holy traditions and ſublime aſpirations. Many, wearied with the debaucheries of pagan art, have returned towards her, and have found purer thoughts and ſweeter enjoyments in the ſtudy of her monuments. They have underſtood that religion is the rule of moral beauty, and that without moral beauty natural beauty is corrupted in vice, and diſappears in ſhame. Without religion, art is only a frivolous paſtime and social danger. Religion alone can reſtore to it its original dignity and ſublime miſſion.[1]

With the deſire of working for this freſh union of religion and art, we have written theſe pages. We have choſen in the paſt an artiſt whoſe example is a great leſſon. Beato Angelico lived at the beginning of the fifteenth century, which ſeparates the middle ages from the Renaiſſance. A faithful diſciple of the tradition and laſt ſcion of the ſchool of Giotto, he has not been ſurpaſſed in talent by any of the artiſts who prepared the reign of Leo X. He was a great painter and a great ſaint; and thus in his life and works reproduced the divine likeneſs, the eternal object of Chriſtian art.

This model of artiſts we offer to the public. Although much praiſed, Beato Angelico is ſtill but little known. We have availed ourſelves of former works, and hope we have added to them ſome new facts; the chief, we think, is the ſeparation of Beato Angelico's paintings from thoſe of Fra Benedetto, his

[1] Inſtaurare omnia in Chriſto, quæ in cœlis, et quæ in terra ſunt in ipſo; in quo etiam et nos ſorte vocati ſumus, prædeſtinati ſecundùm propoſitum ejus qui operatur omnia ſecundùm conſilium voluntatis ſuæ, ut ſimus in laudem gloriæ ejus. (*Ephes.* i, 10.)

brother, the inferiority of which has dimmed his glory. We have alſo ſtudied Beato Angelico in his relations with his contemporaries, and have done our utmoſt to find uſeful leſſons in this ſtudy.

Have our efforts been fortunate? Our readers muſt be the judges. If we have fallen into ſome miſtakes, let them reprove us for them as ſoon as poſſible; and if we have ſpoken ſome truths, let them aid us in thanking God for having inſpired us with them.

Feaſt of the Purification,
February 2nd, 1857.

LIFE OF BEATO ANGELICO DA FIESOLE.

Chapter I.

PAINTING IN ITALY BEFORE BEATO ANGELICO.

COUNTRY and age are the firſt elements of a man's life. Birth aſſigns us a point in ſpace and time, and to their influence we are neceſſarily ſubjected. In our heavens, there is only one ſun and one truth; but their rays are varied according to the motion impreſſed on the world by the hand of God. Every country has its horizons, light, and fertility; every era, its civilization, belief, and events: and they make us what we are. Our body derives development of the ſenſes from the earth which ſupports it; our ſoul is nouriſhed by ideas ſurrounding it, and from them compounds its power. No one is iſolated from his age, and none command it. Great men themſelves are ſubject to this law; and when they

ſeem to be leading their contemporaries, they are only preceding them.

It is important, then, when we wiſh to underſtand the life of a man, to ſtudy his geneſis, and learn what he has received from his age and country. The artiſt, more than any other, is the creature of theſe two circumſtances, which alone explain the nature of his inſpirations. So we will begin the life of Beato Angelico of Fieſole, by telling at what period of hiſtory God gave His well-beloved painter to Italy.

Art, like man, had to be born again of water and of blood. Baptiſm and martyrdom were the ſources of his new being. Chriſt had reconquered the beauty loſt by the original fall; and when the Tree of the Croſs had borne its fruit, the breath of the Holy Ghoſt caſt the divine ſeed of unity where Roman power had fixed the centre of the world. The germ of Chriſtian art was buried in the catacombs with all the principles of civilization, and was there developed with the ſolemn ſlowneſs with which God ſets about His work. Man hurries his, urged by the ſhortneſs of his life; but God, rich in His eternity, laviſhes ages as He pleaſes, and clothes what He does with the majeſty of time.

Archæology ſhows us this underground germination, which laſted until the reign of Conſtantine. Artiſts are born in the damp galleries which ſhelter the Chriſtian myſteries, and there receive holy initiation by the chanting of the Pſalms and the light of the torches. Moral beauty appears to them in all its brightneſs, on the faces of their brethren at prayer, and on the bleeding bodies ſent to them by martyrdom. Their hands

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trace touching words and ſymbolical figures on the ſtone and mortar which ſeal the tombs.

Soon are the vaults of the catacombs enriched with paintings and ſculptures. Life proteſts againſt death, and the hiſtory of the paſt reaſſures the faithful againſt the trials of the preſent. Noe in the ark tells them to await the dove of ſafety; Job on his dunghill repeats his hopes; the children in the furnace ſing their ſong of thankſgiving; Daniel prays peacefully amidſt the lions; Jonas delivered from the waves of the ſea repoſes under the ſhadow of Providence; Jeſus, the Good Shepherd, brings back the ſtrayed ſheep, heals the paralytic, and raiſes His friend Lazarus again, to remind His own that He is rich in power as in love. All nature is obedient to this new Orpheus. The earth, flowers, animals, the ſeaſons of the year are repreſented in the catacombs, and everywhere the figures of the *orantes* raiſe their hands to God and offer Him the firſt-fruits of the regenerated world. What more affecting than theſe paintings, which ſpeak to Chriſtians of naught but happineſs and victories amidſt the tombs where their perſecutors have buried them![1]

The paintings of the catacombs preſerved the outward forms of ancient art; and Chriſtianity gathered

[1] We cannot poſſibly admit the ſyſtem of M. Raoul Rochette, on the origin of Chriſtian types. The learned Academician thinks that Gnoſtic repreſentations were their first models. (*Diſcours ſur l'Art du Chriſtianiſme.*) Chriſtian art never underwent the influence of that impure ſect. The ideal of Chriſt was in the Goſpel, and thence the faithful drew their inſpirations. Even were the priority of the Gnoſtic monuments proved, no concluſion could be drawn from them favourable to the ſyſtem of M. Raoul Rochette. Doctrine is the true origin of types; and an art never ſeeks its point of departure in a doctrine it deteſts.

them like withered leaves wherewith the winds of heaven cover the ground, in order to protect from winter the ſeeds to be developed in the ſpring. The univerſal myſtery of life by death was ſlowly accompliſhed for Chriſtian art. Painting in particular underwent a long preparation; it had been polluted in the debaucheries of idolatry, and God, before giving it back its power, purified it in the blood of the martyrs and the fire of iconoclaſts. It iſſued forth radiant at laſt, and became one of the glories of the Church. After it had been conſecrated beneath the arches of the Roman baſilicas, it went, in the thirteenth century, to take poſſeſſion of the privileged land which Providence had deſtined for it.

In the centre of Italy, along the Mediterranean ſhores, vaſt plains extend, ſheltered from the northern winds by the chain of the Apennines. Theſe mountains pour into them fertilizing ſtreams, which bring out luxuriant vegetation in their courſe. The mineral wealth and fertility of the ſoil invite man to labour, and the clearneſs of the ſky promiſes him long days to gather in the fruits of it. Thither a colony from the Eaſt went to fix their travelling-tents.[1] The Etruſcans were a people of incredible activity: they gave to infant Rome its civilization, induſtry, and

[1] The learned are divided on the origin of the Etruſcans. Some explain it by Helleniſtic emigrations into Italy; others make it come more directly from the cradle of the human race. We cannot here diſcuſs the particulars of the caſe, but will only ſay that Etruſcan monuments ſhow us an art quite diſtinct from that of the Greeks. Etruria certainly felt Grecian influence through its commerce and contact with Southern Italy; but its artiſtic forms have an indiſputable originality. Aſiatic inſpiration is evident, eſpecially in the ſtyle and figures of its tombs. (See *Manuel d'Archeologie* of Muller, § 169.)

monuments, and built upon the heights of the capitol the temple of Jupiter, wherein the deſtinies of the world were to be directed. Rivals rather than imitators of the Greeks, they ſtamped on their works an originality, admired by Athens in its greateſt days; and when the old world diſappeared, they carried off their maſterpieces to their tombs, as if there to wait for the reſurrection of art.

Etruria, in fact, has been to Chriſtian civilization what Greece was to heathen antiquity. Athens and Florence were the capitals of the two nations rendered moſt famous in hiſtory by the fine arts. Thoſe two cities choſe virgins for their patroneſſes. The olive of Minerva decorated the pediment of the Parthenon at Athens, and the lily of Mary became the glorious device of Florence. Have not fable and truth here met together, to tell us that virginity is the ſiſter of poetry, and purity the moſt faithful mirror of beauty?

The riſe, progreſs, greatneſs and decline of an art amongſt a people are explained by the relations of the art with the two fundamental laws of all ſociety, authority and liberty. Theſe two laws are to the moral world what the two forces are to the phyſical world they govern. Authority without liberty, produces immobility and ſterility; liberty without authority, leads to iſolation and anarchy; perfection ſprings only from the happy alliance of authority and liberty. Hence three diſtinct periods of art.

The firſt is the hieratic period. To ſay that art comes of the wants and caprices of man is to belie reaſon and hiſtory. If neceſſity is the mother of induſtry, religion alone is the mother of the fine arts.

The altar has always been a people's firſt artiſtic work. Architecture afterwards built temples, which ſculpture and painting came to decorate; and from theſe ſacred monuments man borrowed, later on, the luxury of his dwellings. Religious dogma is the authority in art; it gives formulæ to belief, regulates ſymbols, and creates the unity of intelligences without which the artiſt could not make himſelf underſtood.

If it remain under the excluſive direction of religious dogma, and liberty does not bring it the activity of life, art is left in the condition of writing, and is not developed, ſave in the narrow circle of material proceſſes. Such is Egyptian art. It is with difficulty if the eye can diſtinguiſh ſlight differences in monuments ſeparated by ſo many ages. Its ſtatues remain bound under deſpotic rules, like mummies in their bandages; and this immobility cannot be overcome, either by the genius of the Greeks under the ſucceſſors of Alexander, or by Roman power under the rule of Adrian. This ſervitude of art is almoſt univerſal throughout the Eaſt. Religions void of truth cannot ſuffer liberty to approach them; for liberty, by convicting them of error, ſlaughters them.

The ſecond period of art is the learned period. In it man not only accepts belief, but his intellect ſtudies and is at work upon it. His will is enamoured of it, and is not ſatisfied with ſimple forms unreflective of his thoughts; ſo he goes freely forth to ſeek in nature all the beauties with which he can clothe them. He requires from lines their pliancy and proportions; from colour, its variety and richneſs; from light, its gradations and harmonies; and reſts not until he has

rendered his work worthy of the truth enlightening his ſoul. This balance between natural and moral beauty is the perfection of art. But man maintains himſelf with difficulty at this elevation. The natural beauty he has diſcovered exerciſes a powerful ſeduction over him, and draws him rapidly away into the third or naturaliſtic period of art.

The hieratic or religious element is forgotten, and art loſes its greatneſs and dignity. Every one endeavours to imitate the beauties of nature, according to his own caprice, and the merit of a work is meaſured only by the pleaſure the ſenſes experience in it. Taſte is vitiated by its minute diverſities, talent is enfeebled by iſolation, and ſoon nothing can ſtop the progreſs of decay.

Theſe three periods are diſtinct in Greek art. The hieratic period precedes Pericles, the learned is perſonified in Phidias, and the naturaliſtic period begins with Alexander's conqueſts, and ſatisfies all the vices of the Cæſars.

In Italy, art has paſſed through the ſame periods. The firſt begins with the moſaics of Rome, and ends with Orcagna; the ſecond is inaugurated by Ghiberti, and crowned by Raphael; the third dates from the Renaiſſance, and continues to this day. The painter whoſe life we are writing was providentially placed between the hieratic and learned periods, ſo as to be the ſummary of the one and model of the other. Let us ſee what his predeceſſors were, before we ſtudy the examples which his ſucceſſors received from him.

The origin of painting in Italy remains in obſcurity. The cities of Tuſcany contend for the honour of its

cradle, as thoſe of Greece did formerly for Homer. But their titles of artiſtic nobility prove nothing. The names eſcaped from oblivion have no relation with each other; and in them the hiſtorian cannot catch the unity which is the life of art in the great epochs. To begin with the ſixteenth century, ſome local ſchools could be eſtabliſhed, becauſe herds of imitators were folded in ſome certain territory, there to continue the deſign, colouring, and manner of a maſter. But in the middle ages, artiſts of all countries formed but a ſingle community of brethren, marching together in ſpite of frontiers and battles; purſuing through political revolutions their peaceful conqueſts; ſetting up their victorious tents at Sienna, Piſa, Florence, and S. Francis of Aſſiſi's; and leaving maſterpieces everywhere, which their ſucceſſors admired and imitated. Ideas unite men; faith will do more for ſocial union than all our railways; and againſt barbarism or the deſpotiſm of the ſabre there is again no ſafety ſave in the ſtandard of the cruſades.

One of the hiſtorical errors moſt difficult to deſtroy, is that which aſcribes Italian painting to Byzantine art. Every work before Cimabue (1240-1300) paſſes for a ſervile imitation of the maſters of Conſtantinople; and Giotto is proclaimed the creator of a new and truly national art. Deſpite the great authorities ſupporting them, we cannot accept ſuch aſſertions; for facts too formally contradict them. In the firſt half of the thirteenth century, a ſchool of unqueſtionable originality exiſted in Italy. The paintings it has left us preſent genuine lines, which indicate life and announce progreſs; whilſt the Greek paintings of the ſame epoch

offer nothing but ſymptoms of complete decline. The works of Giunta of Piſa, Guido of Sienna, and Duccio of Boninſegna, recall thoſe of the ancient Etruſcans, by the energy of the movements, the ſimplicity of the drapery, and the arrangement of the figures. The artiſts juſt named were the maſters of thoſe who honoured the succeeding centuries. Still, we do not deny the influence exerciſed by Byzantine art on Italy; but before explaining it, we muſt proteſt againſt the ſingular judgments and unjuſt contempt, of which that art is the object.

Byzantine art, yet ſo little known to us, received Chriſtian unction at Rome, and conſequently had, from the very beginning, the ſame ſymbol and hieratic element as Weſtern art; and the archæologist, to explain the iconography of our old cathedrals, may profitably conſult the painters of Mount Athos, who live like phantoms in the routine of ages. They who deſpiſe Byzantine art probably know it only by its works of the decline, hawked about by trade, and multiplied by bad copyiſts. Deeper ſtudies will, one day, ſhow that it was one of the glorious phaſes of Chriſtian art, and that it alone imparted ſome grandeur to the fall of the empire.

People are particularly taken up with a diſpute on the beauty of Chriſt, and imagine that the partizans of the *unbeautiful* came out victorious. This diſcuſſion was a quarrel of rhetoricians, and not of artiſts. The ſubtlety of the Greek mind upheld contradictory theſes on certain texts of Scripture; but it will never be proved that the concluſion was hoſtile to the rules of taſte and of good ſenſe. The greateſt Fathers of the

Eaſtern Church proclaimed the Saviour to be the moſt beautiful of the children of men; painters and ſculptors believed them, and it was owing ſolely to inability if they did not realize the doctrine in their works. Their figures of Chriſt are perfectly conformed with thoſe of the Virgin, angels and ſaints, whoſe beauty was not queſtioned; and if they had wiſhed to introduce a ſyſtematic deformity, nothing would have been eaſier, as it ſufficed to break ſymmetry. On the contrary, their types have a perfect regularity. We muſt judge them, not in the mournful ſcenes of the Paſſion, wherein the artiſts have often ſought to expreſs only ſuffering and expiation, but in the glory of triumph, in thoſe Chriſts ſeated upon thrones, on the arches of the baſilicas, where beauty is ſhown with a clearneſs which diſpels prejudices againſt Byzantine art. And to them, again, may be oppoſed the numerous ivory carvings of Chriſt bleſſing the emperors. The one in the Muſeum of Antiquities at Paris bears the names and portraits of Romanus Diogenes and Eudoxia, his wife (1068-1072), and conſequently dates from one of the ſaddeſt periods of hiſtory; but in delicacy of model, pliancy of drapery, and dignity of form, it ſurpaſſes all the works of art then executed in Europe.

Byzantine art is diſtinguiſhed by a dignity of ſtyle and richneſs of acceſſories which recall the poetry and luxury of Oriental countries. Its misfortune is, to have inhaled the miaſma of a corrupt civilization. The prodigalities of the emperors were more hurtful to it than their perſecutions, and, when it had to fly before the followers of Mahomet, it arrived in Italy,

like a traveller who has paſſed over diſtant countries, and brings back to his native land ſome rare objects and the recitals of his miſhaps, as the whole of his fortune.

The influence of Byzantine art on Italy had two cauſes. The war of the iconoclaſts made thoſe pictures holy which eſcaped from the fury of hereſy. They were placed as relics on the altars, and the veneration of the faithful urged the frequent imitation of them. Afterwards people underwent the ſeduction which triumphs over national pride. Along with the treaſures of the Eaſt, Venetian veſſels brought artiſts, who were preferred to others, becauſe they came from afar, and to them were entruſted the direction of the ſchools and the decoration of monuments.

The moſt celebrated pupil of the old maſters was Cimabue. On his name principally is made to reſt that affiliation of Italian painting which we cannot admit. We have already cited older artiſts, whoſe ſtyle is perfectly diſtinct from the Byzantine; and, if we ſtudy the works of Cimabue, we ſhall ſee that he was, ſo to ſpeak, an exception amongſt his contemporaries.

Towards the middle of the thirteenth century, the Florentine Republic had brought Greek artiſts to teach the fine arts; and, whilſt watching them painting in the church of Santa Maria Novella, Cimabue had the revelation of his genius. A ſchool had been opened in the convent of Friar-Preachers, and there the boy uſed to go and take leſſons of his uncle, who taught grammar. His road was always through the church, and the painter's work made him frequently

forget the profeſſor and his books. His copy-books were filled more with deſigns than with writing, and his parents giving up making him a ſcholar, entruſted him to the artiſts of Santa Maria Novella. The pupil far ſurpaſſed his maſters. He underſtood their traditions, and diſcerned in them the laſt recollections of Phidias, which ages and barbariſm had not effaced. Cimabue's merit is in the dignity of his figures and the majeſty of his compoſitions. His ſuperiority over the Greek artiſts will not be diſputed, when we compare the paintings attributed to him in the church of Aſſiſi with the Byzantine ones executed there at the ſame period. All thoſe paintings certainly belong to the ſame ſchool; but in his, Cimabue freed himſelf from the mechanical detail and the exaggeration of expreſſion and movement which disfigure the work of the Greek artiſts. He makes an admirable effort to bring back all the details to unity, and all the profuſion of ornaments and draperies to beauty. We will cite eſpecially the "Benediction of Iſaac," in which the patriarch is ſo majeſtically enthroned upon his bed; and the "Burial of Chriſt," the ſcholarly arrangement of which recalls the ſolemnity of ancient tragedy.

The reputation of Giotto has done much harm to the glory of Cimabue. Some believe that there is a great diſtance between the pupil and the maſter; yet they are ſeparated only by the progreſs of a regular development. Giotto's merit is to have returned into the national path, from which Greek influence had cauſed Cimabue to deviate. He was the centre of all the great artiſtic movement which ſignalizes the beginning of the fourteenth century. Hiſtory follows

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him to Florence, Sienna, Piſa, Rome, Naples, Aſſiſi, and Padua, and carefully records all the maſterpieces and the pupils he left there. His chief qualities are, truth of movements, ſimplicity of expreſſion, and poetry of bringing on the ſtage. The ſhepherd picked up upon a rock of the Apennines remains faithful to the inſpirations of nature, as a child who forgets not the firſt leſſons of its mother.

S. Francis is his hero, and the epopee he has traced of him on the walls of the church of Aſſiſi became the favourite theme of his talent. The very novelty of the ſubject ſeparates it from the routine of the Greek artiſts; and with difficulty fragments of ſome Byzantine types are met with here and there in his pictures. We will cite the Apparition of S. Francis during the preaching of S. Anthony of Padua, his myſtical Marriage with Poverty, and the Glorification of the voluntary mendicant which dazzles the eye in the midſt of the multitude of angels chanting and celebrating his triumph.

The picture by Giotto, in the Muſeum of the Louvre, is not to be deſpiſed. The ſcene of the ſtigmata is given with a great energy, and the charming gradino accompanying it has all the grace of the Franciſcan legends.

Many of Giotto's contemporaries, who are often ranked in the number of his pupils, were only his fellow-labourers and friends. Pietro Cavellini, for inſtance, who was ſeventeen years older, remained faithful to the primitive ſtyle of the Italian ſchool, and did not quit the old ſubjects, to which he knew how to give a deeply religious character. At the

ſame date, the two brothers, Ambrogio and Pietro Lorenzetti, produced works of remarkable originality. Without ſpeaking of their paintings at Sienna and Florence, it is enough to examine the freſcoes in the Campo Santo, in which they have repreſented the life of the Fathers of the Deſert. All the poetry of theſe recitals, ſo genuine and ſo pure, is there given with a grace and dignity until then unknown. We feel that art is drawing new life in thoſe paſtoral ſcenes, and that there is a decided progreſs in thoſe figures of hermits praying amidſt the ſhade, or at work on the banks of their brooks.

The moſt illuſtrious rival of Giotto is Simon Memmi, only eight years younger than him. The difference of their talent and ſucceſs is explained by their different ſympathies. Dante was the friend of Giotto; Petrarch of Simon Memmi. The ſtern form of Beatrice ſeems to inſpire the former; the ſweet face of Laura ſerved often as the model of the latter. Giotto made his maſterpiece in the Franciſcan church of Aſſiſi; Simon Memmi painted his in the Dominican church of Santa Maria Novella. The one is greater, the other more graceful; and, without being unjuſt, we can love Memmi moſt, whilſt admiring Giotto more. It muſt not be ſuppoſed, however, that Simon Memmi lacked elevation. On the contrary, his freſcoes in the Campo Santo of Piſa, and in the chapel of the Spaniards at Florence, preſent great character in ſtyle and remarkable dignity in compoſition. The legend of S. Ranier is eſpecially diſtinguiſhed for ſcientific groupings, variety of heads, elegance of draperies and richneſs of expreſſion. Theſe freſcoes,

doubtleſs, were the moſt ſtudied by ſucceeding maſters. Simon Memmi died at Avignon in 1344.

Amongſt the pupils of Giotto, Tadeo Gaddi was the moſt cheriſhed by his maſter, and the moſt illuſtrious. By his pencil, art acquires more ſcience and nobility. The energetic countryman has taken the uſages of high ſociety, and now wears the ſenatorial toga; but fortune has not corrupted him, and his fine drapery always covers a poetic and honeſt heart. The "Life of our Lady," painted by Gaddi, in Santa Croce, at Florence, may give a complete idea of his talent, by the grace of the figures, the dignity of the attire, and the ſkill of the compoſition. The little gradino in the Muſeum at Paris is not unworthy of his reputation. Some parts of it give preſage to the epoch of Maſaccio.

Tadeo Gaddi perſonifies the progreſs of the ſchool of Giotto. He left its traditions eſpecially to Giottino and Orcagna. Giottino appears to us with the ſweet aureola wherewith poſterity crowns talent ſurpriſed in youth and poverty by death. He was not thirty years old when he diſappeared, being carried off by the profound ſadneſs which the knowledge of an inacceſſible perfection often cauſes in genius. His titles to glory are the freſcoes in Santa Croce, repreſenting the hiſtory of S. Silveſter and Conſtantine; but one picture recommends him alſo to our admiration, and it is that charming compoſition in the church of Aſſiſi in which he has given proof of moſt exquiſite ſenſibility. S. Nicholas is miraculouſly reſtoring a young captive to her family who had invoked him. Nothing can be more pure and touching than the ſcene in

which the pious joy of the parents is ſhown by the trueſt expreſſions and moſt varied attitudes. We love even the little houſe-dog which comes under the table, to recognize and fawn upon its miſtreſs.

Andrea Orcagna nobly cloſes the firſt period of art in Italy. Painter, architect, and ſculptor, he tranſferred into his works the poetry of Dante, of whom he was the paſſionate admirer. His "Triumph of Death" and "Laſt Judgment" are worth the fineſt pages of the Divine Comedy: there is the ſame energy of thought and dignity of ſtyle. Orcagna has been often compared with Michael Angelo; but if we compare the paintings of the Siſtine Chapel with thoſe of the Campo Santo, we ſhall ſee that the latter are ſublime, and the former gigantic. Michael Angelo is extraordinary, whilſt Orcagna is religious. Their compoſitions are ſummed up in the two Chriſts pronouncing judgment. The one is an executioner ſtriking with a thunderbolt, the other a King, who condemns whilſt he ſhows the ſacred wound of his ſide to juſtify his ſentence.

The ſculptures attributed to Orcagna cloſely reſemble his paintings. The "Preſentation in the Temple" and "Burial of the B. Virgin," in San Michele, at Florence, call to mind the ſevere ſtyle and energetic expreſſion ſo particularly admired in his "Triumph of Death."

Thoſe who have ſtudied the hiſtory of art too often neglect to obſerve the influences ſculpture and painting exerciſe upon each other. Sculpture is the firſt-born ſiſter of painting, becauſe ſhe offers the ſimpleſt and moſt natural means of imitating external forms.

The material ſhe models reproduces the reality of them, whilſt painting only ſimulates it by lines, foreſhortenings, ſhades and colours. Painting, conſequently, has more difficulties to overcome, and theſe difficulties require more ſcience, time and reſearch. The priority of ſculpture in antiquity is indiſputable; in the middle ages, it is leſs evident, becauſe in the ſlow preparation Chriſtian art underwent, ſculpture and painting took an almoſt parallel courſe; but in the thirteenth century, the dates are poſitive. Neither to the Greek artiſts, nor to Cimabue, or to Giotto, muſt the real Italian renaiſſance be attributed, but to the ſchool of ſculpture that appeared at Piſa. It freed painting from the fetters of routine, and imparted to it freedom of movement and activity of life, by teaching it to ſtudy truth of form, delicacy of model, pliancy of drapery and happy combination of lines.[1]

Niccolo of Piſa preceded Cimabue. They ſay he received leſſons from the Greek ſculptors who were at work on the cathedral of the city; but he only learned the proceſſes from them. His real maſters were the ancient bas-reliefs he ſtudied; and if we had no contemporary evidence to prove it, it would be enough for us to cite the ſculptures of San Giovanni, in which the imitation of heathen ſubjects is flagrant.

[1] In his life of Niccolo of Piſa, Vaſari proves the happy influence of ſculpture on art in Italy. "At this epoch (1240)," ſays he, "many artiſts, moved by a praiſeworthy emulation, applied themſelves to ſculpture with greater zeal than they had hitherto done. At Milan, all the Lombards and Germans who worked at the cathedral, and were diſperſed when the war broke out between the Milaneſe and the Emperor Frederic, ſtrove together, and began to produce ſome good reſults. The ſame progreſs was remarked at Florence, as ſoon as Niccolo and Arnolfo exhibited their firſt works."

We find there again, amongſt others, the copy of a modeſt Venus, and the group of the bearded Bacchus viſiting Icarus.[1] The compoſition of his bas-reliefs alſo recalls that of the ancient ſarcophagi, by the arrangement and great number of their perſonages. Still it muſt not be ſuppoſed that Niccolo of Piſa was an artiſt without originality; in his works, the Chriſtian thought rules the imitation. The ſculptures on the tomb of S. Dominic, at Bologna, preſent new ſubjects of remarkable compoſition; but his maſterpiece, in our opinion, is the pulpit of the cathedral of Sienna, in which the figures adorning it demonſtrate a ſchool ſuperior to any preceding or contemporary ſchools. The ſimultaneous ſtudy of the antique and of nature opens a new career to art.

The progreſs of Italian ſculpture is particularly viſible in Andrea of Piſa, the pupil of Niccolo, and contemporary with Giotto. Andrea of Piſa, who probably came in contact with French artiſts, is diſtinguiſhed by the purity of lines and ſimplicity of compoſition which architectural bas-relief demands. His gates made for the Baptiſtry of Florence remind us of the Greek works of the great epoch. Ghiberti continued what Andrea of Piſa had begun, but he ſurpaſſed him only in the richneſs of details and elegance of proportions, and injured ſculpture by leading it aſtray into the domain of painting.

The name of Ghiberti is a date in the hiſtory of Italian painting. We have quoted him as the head of the learned period. A pupil of the Piſans and an

[1] Cicognara, *Storia della Scultura*. (Pl. xv.)

inheritor of their paſſion for ancient monuments, he inaugurated his talent by a ſignal triumph. The Republic of Florence had invited all artiſts to a great competition, promiſing an impartial judgment and noble rewards. Ghiberti's competitors were Jacobo della Quercia, Niccolo d'Arezzo, Simone da Colle, Franceſco di Valdambrina, Filippo Brunelleſchi, and Donatello, who had not yet reached his eighteenth year. The judges at once ſet the works of Ghiberti, Brunelleſchi and Donatello above the mark. But the laſt two did not wait for the final deciſion, and had the glory of crowning the conqueror themſelves. Ghiberti was at work for twenty years on the gates of the Baptiſtry of Florence, which Michael Angelo thought worthy to be the gates of heaven. His influence over his contemporaries was immenſe; and the ſchool formed around him, which is ſummed up in the two names of Maſſolino and Maſaccio, led art into a direction, the advantages and dangers of which we ſhall have to ſtudy.

Art had now arrived at the fulneſs of life, which brings on, both for man and nations, the conflict between good and evil. Until then, the Church had guided its infancy, and had taught it to praiſe God and give thanks to Him. Its only buſineſs, in the beautiful words of Buffalmaco, was to repreſent the ſaintly men and women in Paradiſe, in order to make men better.[1] But when the hour of manhood came, natural beauty preſented itſelf with all its ſeductions,

[1] Non attendiamo mai ad altro, che a far ſanti e ſante per le mura et per le tavole, ed a far perciò con diſpetto de' demoni gli uomini più divoti o migliori. (VASARI, *Vita di Buonamico Buffalmaco.*)

and it was neceſſary to chooſe between vice and virtue. God and matter had each their partizans, who formed two camps oppoſed, like the two cities of which S. Auguſtine ſpeaks. Beato Angelico was providentially born, with Ghiberti, at the beginning of the ſtruggle. Their birth-places were nigh each other, and death led them, the ſame year, into the preſence of God (1455).

Chapter II.

BIRTH OF BEATO ANGELICO.—HIS ENTRANCE INTO THE ORDER OF S. DOMINIC (1387-1408).

BEATO ANGELICO received the light of day in 1387, at Vicchio, one of the fine fortified villages which crown the ſummit of the Apennines, in the province of Mugello. A century before, Cimabue had picked up, on a neighbouring hill, the child who was to give ſo great an impulſe to Italian painting. Veſpignano, Giotto's native place, is but a few miles diſtant from the place which ſaw the birth of him whoſe hiſtory we are about to ſtudy.

Beato Angelico's early years are unknown; we only know that he was then called Guido or Guidolino, that his father bore the name of Pietro, and that he had a brother, whom we find aſſociated with his ſanctity and maſterpieces. This paſſage of Vaſari is the moſt valuable information about his childhood: "Although he might have lived in the world with

the greateſt eaſe, and, beſides what he poſſeſſed, have earned all he deſired by the arts he knew ſo well even in his boyhood, yet being naturally ſteady and good, he reſolved to become a religious of the Order of Friar-Preachers, for his own ſatisfaction and quiet, and principally to ſave his ſoul." [1]

Thus Beato Angelico did not offer to God a heart withered by laſſitude, or ſcared by want. He came to preſent freely at the altar, youth all adorned with the joys of fortune and promiſes of renown. When we have long walked in the paths of the world and ſuffered its trials, we often turn to our paſt years and ſee how much happier they would have been had we given them entirely to God; but to know the truth before theſe tardy leſſons of experience, and to perceive it with a prophetic glance athwart the illuſions of youth and its expected crowns, needs a ſupernatural light and ſpecial favour from on high. And even when we do thus know the reality of things, we frequently ſtifle the aſpirations of a holy ambition, becauſe our heart is weak againſt the recollections of our childhood and our mother's tears. To the goodneſs of God calling us to a higher life, we oppoſe the very gifts He has beſtowed upon us.

We do not know what Beato Angelico gave up to gain the precious pearl of the Goſpel; but with a ſoul loving and amiable like his, he muſt have renounced the charm of many an affection, and doubt-

[1] Coſtui ſebbene arebbe potuto comodiſſimamente ſtare al ſecolo, ed oltre quello che aveva, guadagnarſi ciò che aveſſe voluto con quell' arti che ancor giovinetto beniſſimo far ſapeva, volle nondimeno per ſua ſodisfazione e quiete, eſſendo di natura poſato e buono, e per ſalvare l'anima ſua principalmente, farſi religioſo dell' ordine de' frati Predicatori. *(Vita di Fra Giovanni da Fieſole.)*

leſs to aſſuage his regrets, Providence willed his elder brother to follow him to the altar.[1]

The ſpiritual family Beato Angelico choſe, was the Order of S. Dominic. The aim of this Order is the apoſtolate, that is to ſay, truth known by ſcience and manifeſted by love: and as beauty is the natural form of truth, all who follow the ſtar of the holy founder are eminently artiſts, ſince they ſpread abroad the Divine truth, the only object of art.

Art has many means of action. Speech is the firſt, and the moſt efficacious and direct. Truth ſprings from the heart of man and eſcapes from his lips, full of life and heat. It communicates itſelf to and impoſes itſelf on the intellect and ſubjugates the will. The orator aſſimilates his audience to himſelf, and leads them where he will; but his victorious word is fleeting, and would be loſt in time as in ſpace, if art had no other reſources to make its conqueſts firm. Not only does writing fix the word, but painting, ſculpture and architecture multiply and eternalize its wonders. All the affirmations and ſentiments the diſcourſe contained, are ſet faſt by lines and colours, and man's action thus perpetuated may reach the remoteſt generations.

It was natural, then, that the Order of S. Dominic ſhould not neglect any means of making the truth known. To build churches and adorn them with paintings and ſculpture, was the complement of its

[1] We cannot follow the opinion of P. Marcheſe, in thinking that Fra Benedetto was younger than his brother Beato Angelico. The teſtimony of Vaſari is explicit. The name of Fra Benedetto muſt have followed Beato Angelico's on the regiſter of profeſſion, if he had entered the convent after him.

apoſtolate. Thus from the beginning, whilſt the moſt learned European univerſities of Paris and Bologna were liſtening with admiration to the eloquence of the Friar-Preachers, Florence, the Athens of the middle ages, entruſted the glory of its monuments to the talent of the Dominicans of Santa Maria Novella.

The eſtablishment of S. Dominic's Order in Italy has a very remarkable character. The Friar-Preachers always arrived in the great towns as ambaſſadors of peace, and enemies reconciled together gave them churches and convents in token of their gratitude.

The thirteenth century was bloody on account of the ſtruggle between the Guelphs and Ghibelines. In a high point of view, this was a war between Chriſtian and pagan principles, and of the liberty of the Church againſt imperial deſpotiſm; and Providence, for the welfare of modern nations, brought out the profound diſtinction between the ſpiritual and the temporal power. But when we come to the details of the war, what a variety of epiſodes, what confuſion of intereſts, and what outburſts of private paſſion! Venice, Milan, Sienna, Piſa, and Florence, eſpecially, become arenas where the parties wreſt bloody victories in turns. The names of Guelph and Ghibeline are only the rallying cry of hoſtile races. Sometimes rival lords are aiming at power, ſometimes the people are defending againſt feudal ambition the immunities granted to them by the Church. Error, whoſe only expedient againſt truth is always violence, takes advantage of this univerſal turmoil to enliſt its ſoldiers. The Manichean hereſy preaches the theories which appear in every ſocial revolution; and religion, riſing to confound

them, is once more honoured with the martyr's palm. S. Pietro of Verona writes his victorious *Credo* with his blood.

His death was not the only glory of the Friar-Preachers. S. Dominic ſent his diſciples to the devaſtated towns of Tuſcany, with words of peace and love. The little band arrived at the town towards evening, lodged in ſome hoſpital, and in the morning, after offering prayers to God and conſolations to man, went down to the public ſquare, to fulfil the object of the journey. Not by ſkilful arbitration did the Dominicans triumph, but by ſpeaking of the love of Jeſus crucified, and of the peace He gives to men of good-will. The moſt exaſperated enemies liſtened weeping, to things which hatred had made them forget; their weapons fell, and they took each other by the hand, to accompany the good religious, who led them into ſome neighbouring church, to give fraternal thanks to Heaven.

Twelve Friar-Preachers thus arrived at Florence, about 1219, under the guidance of Beato Giovanni of Salerno. That ſame year, S. Dominic, on his return from Sienna, found them in the hoſpital of S. Maria Maddalena, where they remained till 1221. The small church of Santa Maria della Vigna was then given them as a recompenſe for their ſervices; but it could not hold thoſe whom their eloquence and virtues attracted. When S. Pietro of Verona was ſent by Pope Innocent IV. to combat the Manichees, he had to preach in the open air in a neighbouring ſquare; and as room was ſtill wanting, the Republic of Florence ordered the demolition of as many houſes

as the crowd of hearers would require, as truth appeared to be the principal neceſſity of the people.[1]

The Dominican colony ſoon made rapid progreſs. The uſefulneſs of a religious order always produces alms to ſupport and devotion to multiply. Thoſe whom the Friar-Preachers had ſnatched from hatred gave themſelves up to love, and the grateful city laviſhed its treaſures and its youth on its pacificators. The year 1279 witneſſed a feſtival deſtined to be one of the moſt glorious dates in Chriſtian art. P. Latino Malabranca, Cardinal legate of the Holy See, after he had appeaſed the troubles of Bologna and reconciled the Guelphs and Ghibelines of the Romagna, went to Florence to conclude a ſolemn peace between the parties. He convened the people on the ancient ſquare of Santa Maria Novella, the whole of which was decorated with ſuits of tapeſtry and with galleries wherein were ranged biſhops, prelates, clergy, religious, authorities, the captain and councillors of Florence. The Cardinal made a diſcourſe worthy of the occaſion and of his eloquence. Then he gave the ſignal for a general embrace between the repreſentatives of the Guelphs and Ghibelines, who numbered one hundred and fifty on each ſide, and peace was concluded amidſt the joyous acclamations of all the citizens.[2]

In teſtimony of this great act, the firſt ſtone of the new church of the Friar-Preachers was laid and bleſſed. Like the people of God on entering the

[1] The decree of the Republic, dated Dec. 12th, 1244, is found in P. G. Richa, *Notizie ſtoriche delle Chieſe Fiorentine.*

[2] Gio. Villani, *Cronica*, lib. vii, cap. 6.

Promiſed Land, the Florentines wiſhed to pile up ſtones to perpetuate the memory of their deliverance, and thoſe ſtones became a maſterpiece.

Santa Maria Novella is the pureſt ray of the artiſtic glory of Florence. The magnificence of Santa Croce and Santa Maria dei Fiori, which were built ſome years later, have not eclipſed it;[1] and Michael Angelo, who could not weary in admiring it, gave it the ſweet name of *Spoſa*. This fair bride was preſented to the genius of Italy by Fra Siſto and Fra Riſtoro, two poor Dominican religious. Some have wiſhed to aſſociate theſe two architects with the great ſchool of Piſa, but it is moſt probable that they ſtudied chiefly under James of Germany, who built the church and convent of Aſſiſi, and executed great works for the Republic of Florence. This connection would explain the relations of their work with the wonders of French architecture: in it, we find the ſame elegance and poetry; it is the ſame art and inſpiration under a different ſky and with other materials. The erection of that church offers a peculiarity not to be paſſed over in ſilence. Not only were the two architects Dominicans, but the convent furniſhed maſons and carpenters as well. This temple, raiſed by pure and conſecrated hands, amidſt recollection and prayer, was thus, more than any other, the ſymbol of the ſpiritual Church built by the ſaints on the plan of Chriſt, and to be conſecrated by the laſt judgment to everlaſting joy.

The two religious, whoſe genius Rome and Florence

[1] Arnolfo laid the foundations of Santa Maria dei Fiori in 1294, and thoſe of Santa Croce in 1298.

had admired, ſeem to have fallen aſleep in the peace of a holy obſcurity. In 1283, the aſhes of Fra Riſtoro diſappeared beneath an unknown ſlab in Santa Maria Novella; and ſix years later, the nuns of the ſolitary convent of San Siſto at Rome were praying around the lifeleſs remains of Fra Siſto, who in his latter days had become their humble ſervant. Hiſtory, however, has not forgotten them in its pages.[1] But their higheſt praiſe is in the poſterity of artiſts they left to complete their work. The names of Fra Mazzetto, Fra Borgheſe, Fra Mazzanti, Fra Giovanni da Campi, and Fra Jacobo Talenti, are identified with the fineſt monuments, the pride of Italy. The Dominican ſchool of architecture, which built Santa Maria Novella at Florence, SS. Giovanni e Paolo at Venice, San Niccolo at Treviſe, Santa Maria ſopra Minerva at Rome, and San Domenico at Naples, is diſtinctively characterized by a ſimplicity full of nobleneſs and grandeur, and recalls the ſtyle of the reign of S. Louis, the traditions of which it might eaſily have received through the convents of S. Jacques and of Toulouſe.

The Order of Friar-Preachers alſo furniſhed its ſhare to the celebrated ſchool of ſculpture, which unqueſtionably cauſed the progreſs of painting in Italy. One of the beſt pupils of Niccolo of Piſa was Fra Guglielmo Agnelli, whom his maſter wiſhed to aſſociate in all his moſt beautiful works. He entruſted to him the execution of part of the baſ-reliefs on the tomb of S. Dominic at Bologna; and the chronicle

[1] Vasari, *Vita di Gaddo Gaddi.* Baldinucci, *Vita di Arnolfo.* Cicognara, *Storia della ſcultura.* P. V. Marchese, *Memorie dei più inſigni pittori, ſcultori, e architetti Domenicani*, lib. i, c. 2.

of the convent of S. Catterina tells us how this good religious paid himſelf for the maſterpieces his filial hand had wrought for the glory of the holy founder. During the tranſlation of the ſacred relics, he ſtole a rib, and hid it under the altar of his convent. All his life, he enjoyed his treaſure in ſecret; but at his death, he owned his pious theft, and bewailed it as a great fault. Fra Guglielmo executed important works in his own country, and worked on the bas-reliefs of the façade of the cathedral of Orvieto, falſely attributed to his maſter. This magnificent church, where later on we meet again with Beato Angelico, was begun in 1290, when Niccolo of Piſa was repoſing in the tomb.

Our painter's moſt direct predeceſſors in the Order of S. Dominic, were the miniaturiſts, whoſe naive compoſitions embelliſhed monaſtic manuſcripts, and prepared for Chriſtian art its iconography and doctrine. From the beginning, the Dominicans rivalled the Benedictines and Camaldoleſe, who have produced ſo many remarkable artiſts. The chronicles of their convents, in touching notices dedicated to the memory of their departed brethren, make conſtant mention of good painters and writers of ability: Fra Pietro Macci (1301), Fra Caro Belloci (1316), Fra Tommaſo (1336), Fra Matteo Marconaldi (1348). In 1348, alſo died of the plague at Florence, Fra Guido, the ſuppoſed author of the choir-books preſerved in the noviciate of Santa Maria Novella. There alſo, are admired two large pſalters painted by Padre Michele Sertini della Caſa, who died in 1416, and no doubt, knew Beato Angelico in his youth. Our painter's vocation was probably

influenced by this friendſhip ; but it ſeems alſo that the principal honour of it muſt accrue to Beato Giovanni Dominici, founder of the convent of Fieſole.

This religious, of ſuch great energy and activity of life, loved and cultivated painting. In the convents he eſtabliſhed or reformed, he recommended the ſtudy of it "as a powerful means of elevating the ſoul and developing the holy thoughts of the heart." There are a great number of his letters addreſſed to the Dominicans of the convent of Corpus Domini at Venice. He gives them advice on the method of executing miniatures, and offers himſelf to finiſh what they could not do.[1] From the moment he met him, he muſt have underſtood and longed for the young man, whoſe ſoul was ſo pure and talent ſo precocious. Beato Angelico, on his part, became an eaſy conqueſt, becauſe nothing has greater ſympathy for ſtrength than meekneſs. God makes the meek maſters of the earth, and puts honeycombs into the mouth of the lion.

The convent where Beato Angelico preſented himſelf, ſtands on the declivity of the mountain of Fieſole, one of the moſt beautiful of thoſe ſurrounding Florence. Boccacio, whoſe ſenſual pen was purified later on by penance, has not found a more enchanting ſpot for telling his profane ſtories.[2] He took pleaſure in deſcribing its verdure, ſhades and limpid waters, its peaceful valleys and rich horizons. But it was not theſe that moſt charmed the ſoul in the convent of Fieſole. All its beauty, like that of the ſpouſe in the

[1] *Commentario della vita del B. Giovanni Bacchini*, vol. in fol. MS. Arch. di S. Marco, V. § xxx. P. V. Marchese, l. v, p. 181.

[2] *Decameron*, vi giourn, 10 nov.

Canticles, was from within; reform had there eſtabliſhed its rule.

The reform of a religious order is a great miracle of Divine grace. At every inſtant, God is drawing from His power new germs of life; but how few He brings back from death! He created the world by a word, but what heroic means has He not choſen to ſave the world from the ruin of ſin! If the converſion of one ſoul is an event that gladdens all the angels, what a feſtival muſt there not be celebrated in heaven, when a religious order which relaxation was extinguiſhing returns to its firſt fervour!

When God would ſave the people He had ſettled in the Promiſed Land, He choſe a man to reſtore their courage and their victory. The man of God of the Dominicans, at the beginning of the fifteenth century, was Beato Giovanni Dominici. Abuſes had been introduced into the Order in the train of the two great ſcourges, by which Italy had been deſolated during the preceding century. The plague had cut down the holieſt and moſt devout;[1] and the ſchiſm which the Church was ſtill experiencing caſt the ſurvivors into uncertainty as to their courſe. Beato Giovanni Dominici combated the evil with zeal. He choſe generous aſſiſtants from the convents, and thus formed new houſes, which brought back the primitive rule in vigour. In 1400, he eſtabliſhed himſelf at Fieſole, with fourteen religious taken for the moſt part from the reformed convent of Cortona; and in the follow-

[1] In 1348, the convent of Santa Maria Novella loſt ſeventy-ſeven religious in the ſpace of four months.

ing year, the two brothers of Mugello went to increaſe this little Dominican family.

When a man leaves the world to enter the cloiſter, he receives a new name which ſymbolizes his new life. Religious profeſſion is regarded as a ſecond baptiſm. Our painter was called Fra Giovanni, and his brother Fra Benedetto. The name of John was more ſuitable than any other, ſince "S. John, the apoſtle, evangeliſt and prophet, was, of all the friends of Chriſt, the one who penetrated fartheſt into the myſteries of beauty and of Divine love, the eternal objects of the true artiſt's contemplation."[1] Poſterity, however, has forgotten that name for two others merited by his life and works. Fra Giovanni is now ſometimes called *Fra Angelico*, the *Angelic Brother*, and by his more devoted admirers *il Beato*, *the Bleſſed*, Angelico. This laſt name we give him in our hiſtory, becauſe it beſt expreſſes the purity of his talent, and the character of his ſanctity.[2]

The firſt days of religious life have a charm which the world cannot underſtand. God clothes the beginnings of everything with a particular beauty and ſweetneſs. In it, He is intimately preſent, in order to receive its firſt fruits, of which He declares Himſelf jealous. The noviciate of a cloiſter is the dawn, the ſpring-tide and infancy of a higher exiſtence; and its peace, delights, joys and hopes, none can tell.

[1] R. P. Lacordaire, *Règlement de la confrérie de Saint-Jean-l'Evangéliſte.*

[2] Some authors call Beato Angelico *Fieſole*; but this is a wrong appellation. If we would deſignate our painter, in the Italian mode, by his native place, we ſhould have to ſay *Mugellano*, or *Frieſolano*, as we ſay *Perugiano*, or *Parmeſano*; but Fieſole is only the name of a place.

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There God ſhows Himſelf like a mother towards her ſon who has to undertake a long and painful journey: ſhe preſſes him more tenderly than ever to her heart, and laviſhes careſſes on him, the remembrance of which will ſweeten his fatigues and conſole him in his abſence. When we ſtudy the works of Beato Angelico, it is natural to go back to the epoch which prepared them, and was their ſource. But we find that fountain ſealed and that garden ſhut, the purity and abundance of which only angels know. We may judge the cauſe, then, from the effect, and believe the flower as beautiful as the fruit has been delicious.

Another means of appreciating Beato Angelico's early years, is by knowing the religious who were his friends at that time. Firſt of all, was Beato Giovanni Dominici, of whom we have already ſpoken. God made him to be born of poor parents, and let him earn his bread by the ſweat of his brow, till he was eighteen years of age. When he aſked for the habit of S. Dominic, the religious of Santa Maria Novella were on the point of refuſing a young man, whoſe exterior and education gave ſo ſlight hope; but from his noviciate, his progreſs in letters and virtue was ſuch, that his ſuperiors took him for a model and a maſter. During his protracted vigils, he made ſo good uſe of his rare intellect and prodigious memory, that he rapidly overcame the difficulties of theology, philoſophy, mathematics and canon law. The ſucceſs of his preaching cauſed him to be compared with S. Vincent Ferrer, who was exerciſing his miraculous apoſtolate at the ſame time. Florence, Piſa, Lucca, Venice and Rome were reformed at his word; and

with religion and morality, peace for the people and happineſs for families everywhere reappeared. His biographer remarks that, notwithſtanding the vigour with which he purſued vice, his charity taught him the ſecret of never wounding the feelings of any one. Thoſe who wiſhed to hinder him from preaching, on account of the crowds he converted and withdrew from the world, could not reſiſt the pleaſure of hearing and applauding him. The work he had moſt at heart, was the reform of his Order, and ſucceſs crowned his efforts to ſuch a degree, that the rule was ſoon flouriſhing again throughout all Italy. After he had founded the convent of Fieſole, God called His ſervant to greater things, and made him His chief inſtrument in putting an end to the ſchiſm which had ſo long deſolated the Church.

The other companions of Beato Angelico were Beato Marco of Venice, his prior; Beato Lorenzo of Ripafratta, his novice-maſter; Beato Pietro Capucci, who, when fifteen years of age, forgot the nobility of his family for that of Jeſus Chriſt, by begging in the ſtreets and ſerving in the hoſpitals; Beato Coſtanzo of Fabriana, whoſe ardent charity obtained everything from God and man, and Beato Antonio Neyrot, who ſo glorioufly redeemed his fall by voluntary martyrdom. Pirates had made him priſoner and carried him to Tunis. After having at firſt generouſly confeſſed his faith amidſt torments, he let himſelf be overcome by pain, and was weak as S. Peter had been at the voice of a ſervant maid. But a merciful look from his Divine Maſter touched his heart alſo, and he reſolved to take a great revenge. He purified

himſelf by tears and prayer, and exerciſed himſelf for the combat by bloody penances; and then, being clothed again with the ſtrength of Chriſt and the habit of his Order, he went before the judges, to accuſe himſelf of his guilt and to preach the Goſpel. Five days of threats, promiſes and torments, could not break him, and he died, kneeling, with arms upraiſed to heaven, buried under a ſhower of ſtones.

Beato Angelico's moſt eſteemed friend was S. Antoninus, younger than him in years but older in the cloiſter. At thirteen, he went to offer himſelf to Beato Giovanni Dominici, who, ſeeing his diminutive ſtature and delicate conſtitution, promiſed, with a ſmile, to receive him when he thoroughly knew canon law. The boy took the anſwer in earneſt, and returned, ſome time after, when he had learned by heart the voluminous treatiſes of that difficult ſcience. This act of courage and memory opened the convent doors to him. His learning and virtues ſoon raiſed him to the greateſt charges, in which he was diſtinguiſhed as much by his parts as by his deep humility. All their lives, Beato Angelico and his brother Fra Benedetto were united with S. Antoninus by the ties of a lively friendſhip. Our painter pointed him out for the ſee of Florence, when it was himſelf whom the Pope wiſhed to raiſe to that high dignity. S. Antoninus made as many efforts to avoid honours as people generally do to obtain them; but he found no refuge from the Divine will, and had to become the model of biſhops as he had been of religious. He made no change, on that account, in his mode of living, but retained his habit, rule and laborious and mortified life; baniſhed

every luxury from his houſe, and corrected abuſes with energy and mildneſs. He was eminently the apoſtle of peace and father of the poor, and at the age of ſeventy years died in the joy of his Lord, pronouncing theſe beautiful words, "To ſerve God is to reign."

To ſpeak of theſe ſaints is no digreſſion from our ſubject. Virtue in a convent is like light in nature; it is reflected on everything, and from the rays croſſed and blending together, reſults a general harmony in which nothing is iſolated. The merit of each belongs to all, becauſe all really have but one heart and one ſoul in God.

Chapter III.

BEATO ANGELICO'S RESIDENCE AT FOLIGNO AND CORTONA.—HIS ARTISTIC STUDIES (1408-1418).

THE peace of the convent of Fieſole was of no long duration. God often takes the tempeſt as the miniſter of His will. Events are like the winds He commands to purify the air, fertilize plants, and carry their rich ſeeds to a diſtance. In the confuſion of the ſtorm, we ſee nothing but ruins and tears; but afterwards, when the ſun of hiſtory ſhines, it is perceived that the ruins were thoſe of error, and the tears a dew fertile for good and truth. The troubles which agitated Italy removed Beato Angelico from his ſweet retreat; and we ſhall ſee that this was a bleſſing for his talent and for Chriſtian art.

The bark of Peter was then in peril, and Chriſt ſlept the ſleep that tries faith. The Church, wounded in the centre of life, ſeemed to be loſing unity; ſhe deeply felt thoſe ambitious ſtruggles which deſtroy

empires. The reſidence of the Popes in the county of Avignon had clearly proved the neceſſity of their political independence, and S. Catherine of Sienna, the Joan d'Arc of catholicity, had received the miſſion to bring Gregory IX. back to Rome, the predeſtined city. The Sovereign Pontiff has the whole earth for his country, but the place whence he muſt bleſs it will ever be the tomb of the Apoſtles.

The Cardinals who nominated Urban VI. maintained that the election had not been free, and made a new one under the preſſure of their paſſion and private intereſts. Robert of Geneva took the name of Clement VII., and went to rule at Avignon under the patronage of France. Then began the ſchiſm of the Weſt which had ſuch deplorable reſults. The world was divided, and the ſtruggle in the Church became more fatal to civilization than the moſt bloody wars. Excommunications, or favours ſtill more dangerous, were the weapons of the combat. The deſire of creating partizans led to an indulgence which deſtroyed diſcipline, and to nominations which kept up anarchy even in the ſmalleſt localities. Cities had two biſhops, convents two ſuperiors; and troubled conſciences no longer perceived the viſible order eſtabliſhed by God on earth to convey even to the weakeſt the infallibility of His doctrine and the ſtrength of His ſacraments. In this diſordered hierarchy, each choſe, not a guide for his ſoul but a protector for his affairs, or an accomplice for his covetouſneſs. This ſtate of things would have been the deſtruction of the Church, had ſhe not poſſeſſed the eternal promiſes.

When Pope Innocent VII., ſucceſſor of Urban VI. and Boniface IX., died at Rome, the Republic of Florence deputed Beato Giovanni Dominici to the cardinals of the conclave to engage them to ſuſpend the election, in order that the extinction of the ſchiſm might be rendered eaſier; but when he arrived, Pope Gregory XII. had been oppoſed to Peter de Luna, who kept his ſee at Avignon, under the name of Benedict XIII. The illuſtrious Dominican exerted the influence which his virtues and enlightenment gave him over the Sovereign Pontiff, to determine him on renouncing the tiara, in caſe his competitor, on his ſide, would renounce *his* pretenſions. The negotiations undertaken in this matter led to the Council of Piſa, which increaſed inſtead of reſolving the difficulties; for the two adverſaries found, in their mutual conduct, reaſons for not keeping their word; and their colleges being again met together, after depoſing them, nominated Alexander V. in their ſtead. Inſtead of two Popes there were now three.

Beato Giovanni Dominici remained, as the ambaſſador of peace, with Gregory XII., and the ſequel juſtified his ſympathies and conduct. The Council of Conſtance, which terminated the ſchiſm, was ſucceſsful through the obedient and voluntary abdication of Gregory XII.; whilſt John XXIII., ſucceſſor of Alexander V., yielded only to force, and Peter de Luna died in his criminal obſtinacy.

Meanwhile, the Republic of Florence had declared itſelf for Alexander V. On the contrary, the religious of Fieſole, being faithful to the direction of their founder, remained firm to Gregory XII.; and as it

was ſought to make them change ſides by violence, they protected their liberty by flight. The town they choſe for their aſylum was Foligno. God led them, for a particular end, to that part of Italy, as it was there He would prepare Beato Angelico for his fair deſtinies.

The Florentine ſchool from which He ſeparated him, was then in a new phaſe of its development. It was abandoning by degrees its hieratic types, and ſeeking in its compoſitions rather the perfection of form than the manifeſtation of the religious thought. The mind, diverted from the true aim of art, reflected the beauties of earth, to the detriment of the beauties of heaven. Ghiberti ſtudied antiquity, in order to ſteal from it the nobility of its figures and the elegance of its proportions.

Paolo Ucello had a ſtrong paſſion for perſpective, and choſe ſubjects which could beſt exhibit its illuſions. Exactneſs in anatomical details, the truth of likeneſs, the difficulties of foreſhortening, preciſion of movements, and harmonious combination of lines, were the ſingle prepoſſeſſion of the artiſts who already preferred the admiration of connoiſſeurs to the pious ſympathy of the crowd. Painting became more learned, but alſo leſs Chriſtian.

Beato Angelico, already ſeparated from the world by the cloiſter, was removed, too, from Florence, the neighbourhood of which might trouble the purity of his talent, and went to grow up under another ſky, like thoſe dear children who are ſent far from the turmoil of the city, to be nurtured in a purer air and by a more tranquil breaſt.

The influence of locality plays a great part in the life of man; eſpecially it makes a difference between one people and another. God made the human race to flow into the world from a ſingle ſource, but He has prepared various channels for its waves. Nations are rivers which vary with their banks. Some precipitate their noiſy courſe through wild rocks, others roll their waters over the quiet ſand. Country makes our exiſtence: every day it gives its reports, its lights and imagery to feed our ſenſes; from it come the forms of our thought and the reminiſcences of our heart; there every joy finds its mark, each event its place. We imbibe it at every pore, of it make up our whole being, and when abſence ſeparates us from it, we underſtand to what degree it is our element. This union of man with what ſurrounds him, is a law of the Creator. God has made us the ſouls of the world and diſperſed us over the whole earth, in order that every mountain, valley and ſhore may have a voice, a prayer.

Italy is, perhaps, the moſt varied country of the globe, and this will be one of the obſtacles to the unity ſhe dreams of, under the ſhadow of her ancient glory. The mountains trace out ſeparations there, which it will be difficult to deſtroy. The traveller is aſtoniſhed at changing his scenery ſo frequently, and at meeting ſo many different beauties within ſo ſmall a ſpace. There are the rich plains of Piedmont, of which Germany is jealous; the bright coaſts of Genoa, which make us forget thoſe of France and Spain; the majeſtic ſolitude of the Roman Campagna; the wild aſpects of the Abruzzi; the intoxicating ſky of Naples;

the volcanic lands of Sicily, with their ruins myſterious as thoſe of Egypt; and the ſhores of the Adriatic, once crowded with ſhips from the Eaſt in the great days of wealthy Venice.

In the centre of theſe countries is Umbria, which ſums up the whole of them. More uneven than Lombardy and the Romagna, freſher than Tuſcany, ſweeter than the environs of Naples, it leaves the deareſt memories in one who has gone over it. How can one forget the light ſo pure, the atmoſphere ſo tranſparent, the lakes reflecting mornings ſo freſh and evenings ſo calm; the mountains topped with towns for diadems; the hills all wreathed with beautiful ravines, brought out, rare ſhapes, againſt the cloudleſs ſky; the valleys, torrents, roads, where the vine-garlands lend to the elms their rich fruit and graceful foliage? No! never has artiſt viſited that country without experiencing its happy influence. There the ſchool of Perugino copied its chaſte landſcapes, and Milton found verſe to paint his Paradiſe.[1]

Spots ſo beautiful could not fail to have a hiſtory; antiquity and the middle ages have left traces of their paſſage. There Rome and Carthage diſputed the empire of the world; and when feudality had built its caſtles on the ruins heaped up by the barbarians, Umbria became the liſts where chivalry unfurled its banners. Thoſe were not the wars of now-a-days, begun in the darkneſſes of diplomacy and ended in the calculations of ſtrategy; but Homeric combats mingled with diſcourſes and feſtivals, tourneys held

[1] Milton viſited Italy, and ſojourned a long time at the Abbey of Vallombroſa. He was particularly inſpired in his deſcription by the banks of the Arno.

on the plain, and gazed upon from the neighbouring heights by towns deſtined for the conqueror.

God alſo choſe thoſe places as the theatre of one of his faireſt victories. Thoſe who had been to the Eaſt to recover the ſepulchre of Chriſt had very quickly forgotten the aim of their holy enterpriſe. Mahometaniſm, vanquiſhed by arms, triumphed by its cuſtoms; and the Cruſaders, being compelled to ſtrike their tents, brought vices back to Europe which endangered Chriſtian civilization. In order to ſave it, God inſtituted that chivalry of poverty of which S. Francis was the grand maſter. None felt the folly of the Croſs more deeply than that young man of Aſſiſi. He overcame the world by contempt for riches, and formed legions of apoſtles who traverſed the earth, teaching by word and example the paſſion for ſacrifice. The plains of Umbria ſaw the beauty of the tents of Jacob, and the Church exulted at the ſight of its wondrous fruitfulneſs.[1] The life of S. Francis was like a great ſhout of victory re-echoed in the neighbouring valleys and mountains. S. Clare of Aſſiſi repeated it firſt, then Roſe of Viterbo, Angela of Foligno, Agnes of Montepulciano, Catherine of Sienna, and Margaret of Cortona, all of whom celebrated the divine nuptials of love and poverty.

When the new Crucified had gone to reſt upon the hill of Aſſiſi, his tomb, like Chriſt's, became glorious; for God made grace and pardon ſtream from it. The church by which it was covered was the dawn of a new architecture, and ſucceſſive painters, from

[1] At the ſecond General Chapter, held May 26th, 1219, more than five thouſand diſciples of S. Francis encamped on the plains of Aſſiſi, around the Portiuncula.

Cimabue to Perugino, decorated it with their ſweeteſt inſpirations. Under what purer ſky and into what holier place could Providence lead Beato Angelico for developing his talent?

Hiſtory does not tell us who was Beato Angelico's firſt maſter. Some authors mention Gherard Starnino (1354-1403), and give him Maſolino da Panicale (1378-1415) for his fellow-pupil; but this opinion has no other foundation than a certain ſimilitude of ſtyle. It is, beſides, a matter of little importance to clear up. The maſter is a great deal to mediocrity, but very little to the genius taught directly by nature and the paſt. It is evident that Beato Angelico formed himſelf outſide the artiſtic movement of Florence. Miniature was his firſt occupation and real ſchool. He grew up alone, like one of thoſe vigorous ſaplings riſing from the very root of the tree to renew it.

It is a miſtake to ſeparate miniature from hiſtorical painting; the image is like the thought it repreſents, independent of its dimenſions. God and man can manifeſt the beautiful in little and in great things. The cedar and its vaſt ſhades are in the ſeed which is carried by the wind; but to fulfil the myſteries of its life, and prepare its magnificence, the ſeed requires a good and undiſturbed ſoil: the art of miniature found this in the cloiſter.

We have already quite corrected the ſtrange judgment formerly paſſed on convents, and it is now almoſt a commonplace to ſay that religious life has been the holy ark in which the Church has renewed human nature. In going back to the ſource of all the progreſs our age boaſts of, we always arrive at the cloiſter

and monks, who ſerve us as links with antiquity; they are the unwearied workmen who have civilized barbarians, cleared foreſts, taught ſciences, created univerſities, developed induſtry, and built the marvellous monuments which we are beginning to underſtand. But whatever be the ſhare aſſigned them in thoſe maſterpieces of the middle ages, we ſhall do them only juſtice in recognizing what they have done in giving it a ſcientific formula.

Science is truth known by the intelligence, and art is truth expreſſed by love. As truth needs to be known before it is expreſſed, between art and truth there is always ſcience, and this ſcience is the meaſure of the art it inſpires. The ſcience of art does not conſiſt, as ſeems now-a-days believed, in certain external laws and proceſſes. Geometry and ſtones are only the means for the architect. Science is a tongue which names things and arranges them together. To diſcover ſcience is the great work of man. Hollowing out a furrow and laying in it the grain which is to multiply and feed, is nothing; a little toil and ſun are enough, and the crop comes. But to penetrate the nature of things; to know their elements, properties and relations; to arrive by analyſis at ſyntheſis; to diſcover, in ſhort, unity, the plan of the Creator, is a work that wears out generations and ages. What reſearches, what vigils, what chances, what miſtakes, before reaching certainty! A ſingle affirmative acquired is ſufficient to make a life illuſtrious; and after ſo much time and efforts what have we? Some materials ranged in a certain order, but the edifice has yet to be built.

Art receives its ſcience from a religion. Religions are developed in the world by three degrees. They are firſt impoſed by faith; men accept a revelation, a tradition, and recognize its authority. They are afterwards extended by ſcience, which explains the relation of the viſible and inviſible, of the cauſe and effect. Finally, they are communicated by ſigns and images always neceſſary for our nature, and only when they have tranſlated their doctrines by outward forms, do they attain their full empire. To refuſe the language of art to a religion, is to dry up its ſource for the majority of mankind.

This aſſimilation of artiſtic forms to doctrine is very remarkable in the religions of antiquity. Their theologies being baſed only on the confuſed traditions of a primitive revelation, created, in order to expreſs the relations of the Supreme Being with the univerſe, a vaſt ſyſtem of ſymbols calculated to render the explanations of them palpable to the people. But the ſages kept the key, and gave it up only in the ſecret of the initiations. Thus the people ſtopped at the form and fell into idolatry.

The religious form of the Greeks was the moſt favourable one to the development of art, becauſe to give the inviſible they took the moſt perfect viſible being. Inſtead of creating, like the Orientals, fantaſtical figures as ſymbols of their belief, they choſe man whom God Himſelf had made to His own image, and their genius ſtrove to expreſs in his perſon their ideas of the Firſt Cauſe. Not only did they invent types repreſenting the higher powers of nature, but they alſo compoſed hiſtories to recount their phenomena.

That vaſt aſſemblage of allegories became a language, with which artiſts could expreſs everything. The figures and ſcenes on their monuments had a ſenſe known to the people, and that ſocial language was the life of art and favoured its development. We are beginning to decipher heathen iconography, deſpite the obſcurity the Romans brought into it by mixing together all the religions of the nations they conquered. When ſhall we alſo revive Chriſtian iconography, ſo uſeful and ſo admirable!

The middle ages had an iconography, an artiſtic ſcience, as ſuperior to heathen iconography as light is to ſhade. Inſtead of fictions, Chriſtians have realities for images. God has really become incarnate, and Chriſt, in putting on the human form, has become the type of beauty and virtue. All that is admirable in the univerſe is a reflection of His light; and all that is ſublime in the heart of man is a ray of His grace. His thoughts make ſaints, His words make worlds. He is the centre of time and ſpace, the meeting-point of the preſent and the future, the maſter of events, the argument of hiſtory, the tie of the Old and New Teſtaments, the ſource of the Church, the purity of virgins, the ſtrength of martyrs. This primal and fruitful beauty, religion preſents to Chriſtian art. What ſcience did it not require to comprehend and reproduce it! This ſcience the Fathers of the Church prepared in their commentaries on the Holy Scriptures; but they who gave it ſyſtem and merit to be called the fathers of Chriſtian art, are the patient and unknown monks who were turning the text of manuſcripts into pious images, and creating

a ſign and ſymbol for each bright thought and each affection of the heart. By them, the moſt elevated truths and the moſt uſeful leſſons of religion were brought within the reach of all. Chriſtian art became a book wherein the moſt ignorant could read, an univerſal mirror wherein hiſtory and nature were delineated in their moral forms—a mirror dimmed by our ignorance, but ſtill ſerviceable, if ſtudy reſtores to us its brightneſs and its images.

There artiſts will find again the ſcience, the language, which gives power over the multitude. What is art without iconography? Mere iſolated acts, individual reveries, a relation between the initiated few. But with iconography, with ſigns and ſymbols comprehenſible to every one, art becomes a ſocial power, and a means of ſubduing minds and hearts, of carrying them on to virtue and uniting them in love.

Let painters and ſculptors ſtudy miniature, who have the holy ambition to renew the wonders of Chriſtian art. The figures ſtocking our cathedrals are often unexplained; they will be found again in manuſcripts beſide the text. Manuſcripts are a mine ſtill unopened, we may ſay, by archæology. What riches, what pious and genuine beauties! Every page has its joys and tears, as each day its light and dew; there are flowers and fruits for every ſeaſon. And they were poor monks who have thus identified the life of art with the life of the Church, in praying to God by images, and having no other ambition but to excite a holy thought in the heart of their brethren! Sometimes the Father of the family gave them a higher place at His banquet; their taſk was increaſed, and

they painted their maſterpieces on the walls of churches and cloiſters. Fame paid them a viſit, and forced them to appear on a wider ſtage: princes and cities invited them to decorate their monuments, and to aſſociate them with the moſt celebrated artiſts.[1]

Such was the deſtiny of Beato Angelico. Miniature was his firſt ſchool. He ſtudied the holy truths of religion in thoſe beautiful manuſcripts, in which the text is tranſlated and commentated by the pencil. But he was not ſatisfied with that teaching, and, like the Chriſtian orator, who becomes the diſciple of the holy fathers like them to clothe doctrine with the charms of eloquence, profoundly ſtudied the great maſters, and appropriated their works ſo well, as to become the moſt illuſtrious repreſentative of the great ſchool of Giotto. He did not go aſtray in ſearch of originality, as is done in our own days. Now the moſt indifferent painter thinks to redeem his want of talent by novelty of compoſition, whilſt the greateſt artiſts of Greece and of the middle ages were not afraid to follow the track of their predeceſſors, and to exerciſe themſelves on models already conſecrated. Chriſtian compoſitions belong to every one; they are like the prayers adopted by the Church, which each one repeats indifferently, according to his degree of faith and the rapture of his heart. Beato Angelico dedicated to the ſtudy of the great maſters his years of exile paſſed under the fair ſky of Umbria. His pictures prove it better than hiſtorical documents. The

[1] Dom Bartolomeo della Gatta, a Camaldoleſe religious, arrived at great hiſtorical painting through miniature. He was charged, with Luca Signorelli and Perugino, to paint the Siſtine Chapel.

earlieſt eſpecially ſhow the influence of the ſchool of Giotto, and in them are found types and figures borrowed from the paintings at Aſſiſi.

Aſſiſi was to Chriſtian art what the univerſities of Paris and Bologna were to ſcience in the middle ages. Great artiſts came ſucceſſively to depoſit their nobleſt inſpirations at the tomb of S. Francis; and when the walls of his ſanctuary were entirely adorned with theſe *ex-votos* of genius, other churches were opened to receive them, and all the ſacred edifices of the city were beautified with paintings, which new generations of artiſts ſought to make worthy of the maſterpieces they came to admire. Deſpite the ravages of time and men, Aſſiſi is ſtill the moſt intereſting and complete Chriſtian muſeum for the ſtudent of tradition. Foligno and Perugia are only a few hours' diſtance from it, and Beato Angelico, who long dwelt in thoſe two towns, muſt have very often made a pilgrimage ſo ſweet to the artiſt and the Chriſtian. He travelled through that beautiful valley ſtudded with ſanctuaries; viſited the church of Santa Maria dei Angeli, conſecrated by ſo many recollections, and the convent of S. Damiano, ſo faithful to its virgin poverty; knelt at the tombs of S. Clare and S. Francis, and received in the Sagro Convento the fraternal hoſpitality never refuſed, during ſo many ages, to the children of S. Dominic. Thus he found again the maſters he had loved at Florence. He ſtudied the magnificent Crucifixion by Pietro Cavallini, ſtill ſo remarkable notwithſtanding mutilations, for its beauty of colouring and energy of expreſſion; the Life of the Virgin, by Taddeo Gaddi; the Chapel of the Bleſſed Sacra-

ment, by Giottino; the Hiſtory of S. Mary Magdalen, by Buffalmaco; and the great poem in four cantos, with which Giotto crowned the altar over the body of S. Francis. But the painter who perhaps moſt engaged his ſympathies was Simone Memmi, in the admirable chapel where the Hiſtory of S. Martin is repreſented. Theſe paintings have recalled to our mind more than any others the character and grace of his talent.

To us, it is beyond doubt that Beato Angelico ſtudied the old paintings of Sienna: from them he moſtly borrowed the type of his Madonnas with looks ſo pure and ſweet.[1] Sienna is not far from Florence: Beato Angelico often paſſed it on his journeys, and probably went there to aſſiſt at the annual feſtivals celebrated by his Order in honour of S. Catherine, before her canonization.[2] He muſt have known Andrea Vanni, the diſciple of that great ſaint, the portrait of whom he has left us; as well as Taddeo di Bartolo, who, in 1409, was painting the beautiful Annunciation preſerved in the public gallery of the city.[3] If Beato Angelico found maſters and friends at Sienna, there too he had diſciples and imitators; for later on we ſhall ſee Giovanni di Paolo inſpired by his compoſitions, and borrowing whole figures from his Laſt

[1] We will cite particularly the fine Madonna by Guido of Sienna, at the foot of which the painter has written theſe verſes:—

ME GHVIDO DE SENIS DIEBVS DEPINXIT AMENIS,
QUEM *Xps* LENIS NVLLIS VELIT AGERE PENIS. ANNO D. MCCXXI.

The church of S. Domenico at Sienna.—Rosini, *Storia della Pittura*, plate iv.

[2] *Vie de S. Catherine de Sienne*, part ii., chap. 11. See the proceſs of Venice, Dom Martene, *Veterum Scriptorum et Monumentorum ampliſſima Collectio*, tom. vi, p. 1238.

[3] *Catalogue*, third room, No. 1.

Judgments. No ſchool has greater conformity with the talent of Beato Angelico than the ſchool of Sienna.

To the ſtudy of the old maſters, Beato Angelico added that of nature, and thereby ſurpaſſed preceding painters. He certainly did not uſe a model, as the artiſts of the Renaiſſance did. He had no ambition for the ſcience of the nude; and on the rare occaſions when he painted the human body, it would be eaſy to mark down faults in anatomy. Was he thinking of avoiding them, when, on bended knees and with tearful eyes, he was painting his Chriſts? But if he neglected a talent more advantageous to the ſenſes and to the artiſtic vanity than to piety and the glory of God, he did his utmoſt to give the beauties of nature truthfully. His movements are exact, his proportions happy, and he condenſes on his figures a life and an expreſſion which imagination alone could not have yielded. In place of mercenary models, whoſe indifference ſtifles inſpiration, he found in the religious ſurrounding him friends, to whom he could communicate his thoughts and feelings. This explains the life-like expreſſion of his ſaints, who ſeem to be painted from nature. It is evident, alſo, that Beato Angelico's poetic ſoul took pleaſure in ſtudying the riches with which the Creator has decked the earth. In his firſt pictures particularly we find flowers copied with all the joyouſneſs and patience of love, and his compoſitions ſometimes preſent landſcapes, which for freſhneſs and truth would do honour to the ableſt Flemiſh painters.

Beato Angelico muſt have had cartoons well filled with ſtudies. He carefully prepared his pictures, and preſerved the drawings of them; for we find the ſame

figures in works executed at very remote places and periods. His drawings are numerous at Florence, but we have few of them in France. The Muſeum of Sketches at the Louvre has one, and M. de Reiſet two in his valuable collection.[1] That in the Louvre is the oldeſt, and might be a ſtudy made during his years paſſed in Umbria. It is executed on coloured paper, ſet off in white. It repreſents a S. Francis in a glory: its bad preſervation is to be regretted. At the back of this drawing, is the face of a little ſtag, charmingly graceful and natural. M. de Reiſet's drawings are more important. The firſt (No. 5 in the catalogue) preſents ſtudies for a compoſition of the Laſt Judgment; they are done with the pen and in biſtre, with great freedom. Chriſt as Judge, and the three angels accompanying him, recall the picture in the Corſini gallery. At the top, is a hand drawn from life, and given with the preciſion and livelineſs admired in the hands of Holbein's portraits. On the reverſe of the ſheet, on a yellow ground, is a fine head of a religious ſeen in front, half in the light and half in ſhade: and this portrait preſents a ſurpriſing character of truth. The ſmalleſt details are repreſented in it with the fidelity of daguerreotype; a little ſwelling over the left eye is given carefully. A painter of the Renaiſſance could not have drawn it with greater breadth and ſkill.

The ſecond drawing of M. de Reiſet (No. 6 in the catalogue) is alſo double. It contains two ſtudies of

[1] We were not able to ſtudy the drawings at Florence, as they were not exhibited in the Gallery of the Uffizi at the period of our laſt journey. We here thank M. de Reiſet for his kindneſs in allowing us to enjoy the treaſures in his poſſeſſion, which he is ſo well qualified to appreciate.

the evangeliſts S. Mark and S. Matthew, painted on the arch of the chapel in the Vatican. The former is waſhed and ſet off in white on a green ground; he holds with both hands a book opened on his right knee. The latter has a pen in his right hand, and a cloſed book in his left: it is with the pen, and waſhed with biſtre on white ground. Theſe two ſtudies are very beautiful and well finiſhed, and make us underſtand how our painter prepared and executed his works.

Thus Beato Angelico neglected no means of cultivating and developing his talent. He ſtudied tradition and nature. Manuſcripts taught him to clothe his faith with images and ſymbols all could underſtand. The old maſters taught him the great principles of art, and he imitated their maſterpieces, as the deſcendant of a noble race imitates the exploits of his anceſtors, by following their virtues without aping their actions. Beato Angelico did the ſame in regard to his predeceſſors, by appropriating their good qualities, without ſervilely copying their pictures. He ſought progreſs, and found it in the ſtudy of nature. He ſtudied her not through vanity and to ſurpaſs others, but through love for the Creator, and to glorify them in the beauty of His works.

Chapter IV.

THE FIRST WORKS OF BEATO ANGELICO (1408-1418).

THE works of Beato Angelico are very numerous, but our bleſſed painter counted time and glory as nothing, and never ſigned nor dated them. Still we will endeavour to claſſify them, by the aid of hiſtory, and as the different phaſes of his talent point out to us. His pictures do not preſent the changes of ſtyle undergone by other artiſts through external influences. The love of God, being his only inſpiration, diffuſed over them unity and perfect harmony; but that very harmony has delicate tints, even as the heart has different tones, according to its years, whilſt repeating the ſelf-ſame prayers and canticles.

The life of Beato Angelico is divided into a certain number of epochs, in which it will be eaſy for us to arrange all his pictures. The hills of the neighbourhood

of Florence had ſeen his artiſtic and religious childhood. His youth expanded under the fair ſky of Umbria, amidſt the archaic works of Chriſtian painting. The ten years between his departure from Fieſole and his return were not entirely ſpent in ſtudying the old maſters, and he conſecrated, no doubt, a great part of the time to making pictures.

The religious, whoſe voluntary exile he had ſhared, remained four years in the convent of S. Domenico, at Foligno. But the plague, afflicting Umbria about 1413, cauſed ſome relaxation in it, and they quitted it, fearing more the ſcourge menacing their ſouls than one which might attack their bodies. They withdrew to the convent of Cortona, the cradle of Beato Giovanni Dominici's reform, and noviciate of moſt of them. Beato Angelico went with them; but he ſtaid, doubtleſs, at Perugia alſo, and perhaps then executed the picture in the convent of his Order. This painting and thoſe at Cortona ſeem to us to belong neceſſarily to this period. He probably made many others now loſt or hidden in the obſcurity of cloiſters, there to delight ſome holy ſouls. The paintings at Perugia and Cortona were done under the influence of the ſchool of Giotto, and they ſuperabound in the naturalneſs of heart and freſhneſs of imagination, which a youth nurtured by pious meditations can alone poſſeſs.

The picture executed for the chapel of San Niccolo dei Guidalotti is now in the chapel of S. Orſola, in the church of S. Domenico, at Perugia. It muſt originally have been oblong, and divided, like triptichs, into three compartments terminated in angles, and with a

gradino.[1] It repreſents, on a gold ground, the Holy Virgin and her Divine Son. On both ſides of the throne, angels are carrying baſkets of flowers, whence the child Jeſus ſeems to have taken the roſe he is holding in his hand. The expreſſion of the Son and the ſmile of the Mother ſeem to ſay that this roſe is the emblem of the Myſtical Roſe which God has choſen, amongſt the faireſt and pureſt creatures, to deſcend there and put on our humanity. In the two compartments ſerving as ſhutters for this picture, Beato Angelico has painted S. John the Baptiſt, S. Catherine, S. Dominic, and S. Nicholas.

The gradino is alſo divided into three pictures, repreſenting the legend of S. Nicholas. The firſt two are at Rome, in the Muſeum of the Vatican. The third has remained at Perugia, and is in the ſacriſty of the convent of S. Domenico. The firſt picture compriſes three ſubjects.

1. The birth of S. Nicholas. His mother is put to bed, and a female waſhes the child, who is ſtanding.[2] His little body is well drawn.

2. The young Nicholas hearing a ſermon. His delight was to frequent churches; and he retained all he heard out of the ſacred ſcriptures.[3] A biſhop is in the pulpit; and his audience are women ſeated upon a flowery turf.

3. After the death of his parents, S. Nicholas em-

[1] Padre Marcheſe thinks with Padre Bottonio, that this picture was executed in 1437, but its form and ſtyle make us believe it to be older.

[2] Hic prima die, dum balnearetur, erectus ſtetit in pelvi *(Legenda aurea, de vita S. Nicolai)*.

[3] Factus autem juvenis, aliorum devitans laſcivias, eccleſiarum potius terebat limina, et quidquid ibi de ſacra Scriptura intelligere poterat, memoriter retinebat.

ploys his riches in good works. The daughters of a gentleman are in danger of loſing their virtue, on account of their poverty. S. Nicholas ſaves them from diſhonour, by throwing a conſiderable ſum through the window, in the night-time. The ſubject is expreſſed with great ſimplicity of compoſition. The interior of the young girls' bed-chamber is ſeen, and the father, in the foreground, is ſitting to watch his benefactor.

In the ſecond picture, S. Nicholas, become Biſhop of Myra, is having unladen from a veſſel bound for Rome, a hundred meaſures of corn, to feed the city deſolated by famine. By a miraculous multiplication, the freight of the veſſel is not diminiſhed, and the hundred meaſures ſuffice the poor for two years. In the mid-diſtance, behind the rocks, the ſaint appears to people who are invoking him, and calms the tempeſt threatening their ſhip.

The third picture, ſtill at Perugia, contains two ſubjects. The firſt ſhows S. Nicholas ſaving three Roman princes from the death by which an unjuſt governor would have them periſh. The ſecond repreſents the obſequies of the holy biſhop. He is extended on his bier, ſurrounded by religious, by women and the poor, whoſe tears tell his virtues and charity. In the upper part, angels conduct his ſoul to heaven, and with their harmony celebrate his triumph.[1]

The Madonna of S. Domenico, at Perugia, had ſome little pictures for a frame, now ſeparated and ſhown in the ſacriſty. There are twelve figures painted with extraordinary delicacy. Two pictures repreſenting the

[1] Cœleſtium melodia audita eſt.

Annunciation formed, probably, part of the top of the compoſition. By Mariotti, all theſe paintings at Perugia have been aſcribed to Gentile à Fabriano; but the miſtake is evident, for the ſtyle of that maſter is too different from Beato Angelico's to let us confound them. Beſides, the ſame compoſitions have been repeated by our painter; and we have, on our ſide, the authority of Roſini and of Padre Marcheſe.[1]

The convent of Cortona, where Beato Angelico paſſed the laſt years of his exile, ſtands on the Cyclopian walls of the town, and commands one of the moſt magnificent landſcapes in Italy. Beyond the wild declivities of the foreground, the view is extended over a rich plain bordered by mountains, and over the beautiful lake of Perugia, which reflects like a mirror the clear light of Umbria. The poetical ſoul of

[1] V. Marchese, lib. ii, c. 4, p. 217.

["On a gold ground he (Beato Angelico) painted the Bleſſed Virgin, ſeated on a throne, with the Divine Babe on her knees. Two Angels ſtand at either ſide, with baſkets of flowers, from which the infant ſeems to have taken a roſe that he holds in his right hand. At the foot of the throne are ſome ſhrubs, with white and red roſes; a beautiful idea, that the painter repeated afterwards in Cortona and elſewhere. The Virgin, rejoicing in her maternity, ſmiles on her Son; and this portrait appears to us to be the nobleſt and ſweeteſt of the many he has executed. Its grand characteriſtics, like thoſe of all his other paintings of the Madonna, are purity and grace, ſo well befitting the Mother of the Son of God. I think, however, that the deſign of the nude in the infant, as well as angels, is feeble. Retouchings, or, perhaps, the injuries of time, prevent us from recognizing the drapery of the Virgin's robe. In the two lateral compartments, now divided, there were four figures, two on the right, and two on the left; theſe were S. John Baptiſt, S. Catherine, Virgin and Martyr, S. Dominic and S. Nicholas, all in one line, according to the Giotteſque; and, if we except the ſecond of theſe figures, all the others are moſt beautiful and excellently executed. But truly beautiful was the gradino of this picture, on which he painted three hiſtories of the life of S. Nicholas, of which only one remains, the other two having been removed to the Vatican. This, that may ſtill be ſeen in the church of S. Domenico (Perugia), over the great door of the ſacriſty, is divided into two compartments; in one of

our painter muſt lovingly have enjoyed that fine ſpectacle, which recalled the grand ſcenery of Fieſole. On the façade of the church of S. Domenico, at Cortona, he executed, probably his firſt painting in freſco. He has repreſented, on the tympan of the door, a Madonna, with the child Jeſus holding a globe. S. Dominic and S. Peter Martyr are in adoration before their throne. This painting is damaged in the lower part. The four Evangeliſts adorning the arch are better preſerved, and allow of our admiring now the ſimplicity of execution, delicacy of touch, and purity of colouring, which are natural qualities in Beato Angelico.

In the interior of the church, the beautiful architecture of which has been unfortunately modified, are ſeen, on the left of the high altar, the ſhrine of Beato

which he repreſents the holy biſhop, and two youths, who, with bandaged eyes, are in the act of waiting the headman's ſtroke; multitudes, aſſembled to witneſs the execution, ſeem to ſhudder and groan; and the ſudden appearance of the Saint ſtays the axe of the executioner, and ſaves them. In the other he painted the funeral of the Saint, whom he repreſents ſtretched on the bier, and ſurrounded by the poor, by monks and women, who exhibit ſigns of the deepeſt grief. But that which is ſtill more exquiſite is the action of the two youthful acolytes, one of whom raiſes the hem of his ſurplice to wipe away the tears which he could not reſtrain. In the upper part of the ſame compartment he painted the ſoul of the Saint conducted to heaven by angels. Amongſt the works of the Angelico, executed in the miniature ſtyle, this appears to me to be truly beautiful, the little figures being exquiſitely deſigned and coloured. The cornice [frame] that adorned this picture, (now divided into twelve pieces, each having a little figure,) may be ſeen near the ſame door of the ſacriſty; but, although they poſſeſs great merit, no one that has ſeen his Depoſition from the Croſs in Florence, will pronounce them to be his beſt performances. To complete the entire picture, we want the points of the upper part; and, probably, the two little pictures in the ſame ſacriſty formed a part of them. Theſe repreſent the Annunciation and the angel Gabriel, on a gold ground. They appear to me to have been executed by the ſame painter, but I would not dare to affirm it."—MARCHESE, *by Meehan*, vol. i, p. 177.—TRANSLATOR'S note.]

Capucci, and on the right, a picture by our painter. The remembrance of these two contemporaries over the altars, before which they had prayed together, struck us, and we confess that the work of Beato Angelico seemed to us a holy relic, like the bones of his friend: for is it not a living remnant of himself, a ray of his soul, a perfume from his heart? This picture strongly recalls the one at Perugia, by its arrangement and principal subject; only the dimensions are larger and the execution is superior. Its form is ogival. In the centre, is seated the Virgin, one of the most beautiful by the painter. The child Jesus, standing on her knees, is covered in the lower part with a red drapery; he holds a rose in his hand, and is looking at his mother with a delightful smile. Around the throne, four angels, whose heads are ravishing. On the two shutters, on the right S. John the Baptist and the well-beloved Apostle, on the left S. Mary Magdalen and S. Mark. The upper part of the triptich represents, in the principal angle, Christ on the Cross, and at his feet the Virgin and S. John the Evangelist, the Mother and the adopted son. In the exterior angles, the two figures of the Annunciation.

The gradino of this picture is now in the church of the Gesu at Cortona, which serves as a baptistry for the cathedral. It is a little poem in honour of S. Dominic. His history is represented in six compartments. The first presents two subjects, the Dream of Pope Innocent III, who sees in his sleep S. Dominic supporting the tottering Church; and the inexpressible embrace of S. Dominic and S. Francis, which was

the ſignal for the conqueſt of the world by ſcience and love.

The ſecond compartment repreſents S. Dominic in exſtacy before the altar. The Apoſtles S. Peter and S. Paul appear to him, and give him the book of the Goſpels and the traveller's ſtaff, ſymbols of his divine miſſion. A young religious pauſing on the threſhold of the oratory, happily contemplates this ſcene.

In the third picture, S. Dominic diſputes with the Albigenſes, and propoſes to them to try their oppoſite doctrines by fire. The flames conſume the writings of the heretics, and, on the contrary, reſpect the book of S. Dominic.

In the fourth picture, the holy patriarch raiſes the young Napoleon to life, and gives him back to his mother. This compoſition recalls the bas-relief of Niccolo of Piſa on the tomb of S. Dominic, at Bologna. Our painter appears to have been ſeveral times inſpired by the ſculptures of that monument, which filial piety doubtleſs led him to viſit.

The next picture makes us preſent at the repaſt where S. Dominic and his brethren receive miraculous bread from two angels. The laſt painting preſents the bleſſed death of the Holy Founder. The religious ſurround him, weeping, and kiſs his hands, whilſt angels carry his ſoul into the boſom of God. We do not ſtop at theſe compoſitions, becauſe we ſhall have to examine them more attentively in another gradino. Four charming figures ſeparate theſe pictures into pairs. The firſt is S. Peter Martyr, from whoſe head and breaſt eſcapes the generous blood with which he wrote, expiring, the firſt words of the creed; the

ſecond, S. Michael the Archangel, remarkable for its purity and dignity; the third, S. Vincent, deacon and martyr, with the mill-ſtone which was tied to his body when he was thrown into the ſea, that the faithful might be deprived of his holy relics;[1] and the laſt is an admirable S. Thomas Aquinas.[2]

Beato Angelico painted for the church of his own convent a ſecond picture, now at the Geſù. It repreſents the Annunciation, a ſubject he was ſo fond of repeating. It was his *Ave Maria*, that prayer every Chriſtian loves ſo much, becauſe it recalls the words whereby Mary was made mother of God and men. "When ſhe heard it, for the firſt time, from the lips of Gabriel, ſhe immediately conceived within her

[1] S. Vincent is repreſented, with his mill-ſtone and the raven which defended his body, on the fine ſouth door of Chartres cathedral.

[2] ["In ſix compartments he painted eight hiſtories of the life of the Saint (Dominic); and, from time to time, by way of epiſodes to that epic, he introduced ſome graceful little figures of ſaints, which, far from violating the unity of the ſubject, tend to heighten the beauty and perfection of the entire compoſition. Firſt, there is S. Peter, Martyr, the wound in whoſe head and breaſt tells how generouſly he laid down his life for the faith; then comes the compartment in which he executed two hiſtories—the firſt is the viſion of Pope Honorius [*read* Innocent] III., who, after having refuſed to ſanction the new Order, dreamt that he ſaw the Lateran Baſilica falling, and S. Dominic ſuſtaining it; the ſecond is, S. Dominic meeting S. Francis of Aſſiſi, who, recognizing each other by Divine revelation, kneel and embrace. The ſecond compartment, like the firſt, is divided into two parts, one of which repreſents the poor cell, and the other the oratory of the ſaint. The perſpective in both is admirable. In the oratory we ſee S. Dominic before the altar, in exſtacy receiving the goſpels and ſtaff from Saints Peter and Paul, who ſend him forth to evangelize peoples and nations. One of the moſt charming figures in this compoſition is that of a friar, who, ſetting out on his miſſion in obedience to the command of his ſuperior, pauſes on the threſhold of the cell to ſteal a glance at this wonderful apparition. Next comes a beautiful little figure of S. Michael the Archangel, light, airy, and full of grace. In the third compartment there are alſo two hiſtories; in the firſt, he repreſents S. Dominic diſputing with the Albigeois; and in the ſecond the ordeal of fire, in which he depicts the aſtoniſhment of the Saint's adverſaries, on ſeeing their book

moſt pure womb the Word of God; and now every time the mouth of man repeats to her thoſe words, the ſignal of her maternity, her heart thrills with joy at the recollection of a moment which never had its like in heaven nor on earth, and all eternity is filled with her happineſs."[1]

The Annunciation at Cortona reminds us particularly of the old maſters. The Virgin is on a throne covered with rich drapery, and her arms are croſſed upon her breaſt. An angel[2] with golden hair advances towards her, and his hands ſhow the text of S. Luke, "*Spiritus Sanctus ſuperveniet in te, et virtus Altiſſimi obumbrabit tibi*:" "The Holy Ghoſt ſhall come upon thee, and the power of the Moſt High ſhall over-

burn and his unſcathed. "In the picture of the Saint reſuſcitating the young Napoleone at Rome, he faithfully carried out the idea of Niccola Piſano, and placed the afflicted mother near the dead body, imploring the Saint to call back her ſon to life. Then follows the figure of a martyr, beautifully painted. I am ignorant, however, of the ſubject. By the dalmatic we know that he is a holy deacon, and that the heavy weight ſuſpended from his neck deſcribes the mode of his death. He produced only one hiſtory in the compartment that follows; and here he repreſents the Holy Founder ſeated at table with his brethren, and the angels bringing them food. In the laſt he painted the death of the holy patriarch; and this, in my judgment, excels all the others. The holy ſoul has been already borne into the boſom of the Eternal by angels; his bereaved children ſurround the lifeleſs body; ſome of them kiſs his hands, others raiſe their arms to heaven; ſome of them, almoſt petrified by grief, fix their eyes on his beloved features; whilſt others, unable to reſtrain their tears, raiſe their garments to their eyes. This is a work calculated to awaken piety in every heart. The actual gradino has a moſt graceful figure of S. Thomas of Aquino. All theſe hiſtories are beautifully deſigned and coloured, and are moſt ſimple in their compoſitions."—Marchese, *by Meehan*, vol. i, p. 182.—Translator's note.]

[1] *Vie de Saint Dominique*, par le R. P. Lacordaire, p. 332.

[2] ["In the wings of this angel there is a profuſion of gold and colouring unexampled in the other pictures of the ſame; nor does the drapery of this figure deſerve ſo much praiſe as that which we find in the generality of Fra Giovanni's works. Here, indeed, it is too much elaborated and confuſed."—Marchese, *by Meehan*, vol. i, p. 184.—Translator's note.]

ſhadow thee." The Virgin anſwers, "*Ecce ancilla Domini :*" "Behold the handmaid of the Lord." This uſe of inſcriptions on the field of a picture is regarded by many as a cuſtom of barbarous times; it exiſted, however, in the moſt glorious epochs of Greek art, but will always ſhock thoſe who ſeek to addreſs the ſenſes rather than the ſoul, and place all the perfection of painting in the knowing combinations of lines and colours.

The ſcene takes place under a ſmall portico with graceful little pillars. In a landſcape viſta, is ſeen an angel driving Adam and Eve out of the terreſtrial paradiſe, who are clothed in the dreſs God made for them. Bringing theſe two ſubjects together was very frequent in the middle ages, becauſe it explained the cauſe and manner of our redemption. Our mother by nature ruined us by gathering the forbidden fruit; our mother by grace has ſaved us by accepting the redeeming fruit. She it is who, according to the promiſe, cruſhes the tempter-ſerpent's head.

The gradino of this picture is alſo at the Geſù. It repreſents the hiſtory of the Holy Virgin, and is divided into ſeven compartments, with theſe ſubjects.

1. The Nativity of the Virgin. S. Anne herſelf conſigns the infant to a midwife. This picture is damaged.

2. The Marriage of the Virgin and S. Joſeph. The ſcene takes place at a city-gate; the high prieſt is uniting the eſpouſed. This picture is very remarkable as a work of art. S. Joſeph, particularly, is in a beautiful ſtyle. The women accompanying the Virgin

are draped and grouped perfectly. The men placed before S. Joſeph expreſs their joy by dance and ſong.

3. The Viſitation. The Virgin and S. Elizabeth reverentially embrace each other. Two women only are preſent at the interview between the bleſſed mothers. One contemplates it from the threſhold of the houſe, the other, kneeling in the road, raiſes her arms to heaven and gives thanks for this joyful myſtery. The landſcape is one of the moſt remarkable by our painter, who was inſpired by the pure and peaceful ſpots of Umbria.

4. The Adoration of the Magi. This compoſition is one of rapturous ſimplicity. S. Joſeph is ſpeaking with the oldeſt of the three Magian kings, and affectionately preſſes hands.

5. The Purification. The aged Simeon claſps the Infant to his heart. The Virgin ſtretches out her hands to him. Behind her, S. Joſeph is carrying two little doves; on the other ſide, the propheteſs Anna is devoutly advancing.

6. The Burial of the Virgin, as the Golden Legend ſo poetically relates it.

7. The Virgin gives the habit of the Friar-Preachers to the Bleſſed Reginald.[1] The artiſt has thus bound up the hiſtory of the Virgin with that of his Order, of which ſhe is the patroneſs. Marcheſe thinks this picture did not form part of the gradino; but it evidently does belong to it. It is narrower than thoſe before it, and of the ſame ſize as the firſt, of which it formed the pendant. Three of theſe charming little

[1] *Vie de S. Dominique*, p. 443.

pictures, the second, fourth, and sixth are found also in the gallery of the Uffizi, at Florence.

We feel how incomplete are the indications we are giving of the earliest works of Beato Angelico. To describe a picture is always difficult, because words ill express what the pencil represents. As for other artists, however, there is a means of making the result of their inspiration understood, and criticism may analyze the peculiar qualities of their talent; but Beato Angelico is not a painter only, he is also a saint. How tell celestial music, which earthly instruments could not yield? An engraving or even a copy leaves much to wish for. The pictures of our saint must be seen, and seeing them, we feel that we should understand them better, were we ourselves better. They are like those pages of the Gospel, which proportion the intensity of their light to the purity of the heart.

Our purpose is to inspire artists to love and study the works of Beato Angelico. Shall we gain it? Will not our efforts be fruitless? Many pass before these pious pictures with indifference, and if they stop for an instant, fascinated by a mysterious attraction, they soon shake off the secret call of virtue, and go away saying, "It is mystic painting." Yes, but what is mystic painting? And why cannot every one do it, nor even understand it?

There is a mystic painting, because there is a mystic life and a mystic science. Art only gives what the spirit sees, and the spirit sees only what exists. By his soul and body, man has relation with two worlds, the visible world and the invisible world; and he can, by his will, place the activity of his life in either

of them. If he chooſes the viſible world, and ſeeks in matter the gratification of his ſenſes only, he may, even by his intellect, deſcend below the brute, and fall into exceſſes unknown to it. If, on the contrary, he chooſes the inviſible world, and ſeeks God, his beginning and end, he may diſengage himſelf from earth, and let his ſoul breathe in higher regions. Theſe two lives ſo different lead to oppoſite phenomena. The world perceives thoſe produced by the brutiſhneſs of man, becauſe there are infamies and crimes againſt which it is obliged to defend itſelf; but the ſupernatural life of the ſoul eſcapes it, becauſe it is fulfilled in a ſphere not its own. But what matters ignorance? It is as powerleſs againſt truth, as nothingneſs is againſt Being. Myſtic facts exiſt, and modern ſcience will be forced, one day, to ſtudy them, in order to underſtand matter itſelf. Form, motion and life are problems not to be ſolved without the intervention of a ſpiritual power.

Myſticiſm is the interior life of the Church, its intimate union with Chriſt, the unſpeakable love which Solomon has made known to us in the Canticle of Canticles. The diſciple whom our Lord loved was its Evangeliſt and Apoſtle, and, ſince his bleſſed repoſe on the ſacred boſom of his Maſter, there have always been ſouls who have enjoyed theſe familiarities and divine careſſes. We doubt not Beato Angelico taſted this happineſs, and it explains to us the myſterious charm diffuſed over all his works.

But you will ſay, this ſupernatural life, this higher ſtate of the ſoul, is it not a hindrance to the development of art? Is it not oppoſed to the realization of

natural beauty? Strange error, to believe that thoſe only who abuſe nature love and know it! Theſe pretended lovers of the creation are only profaners of it, and their ſcience is as falſe as their love. Outſide God, what can we know in its beginning and end? And when the beginning and end of a thing is not known, what is left except vain appearances? Myſtics, by purifying their ſenſes, become ſtrangers to the forms of our coarſe paſſions; they are like to God, who in His perfect liberty cannot do evil. But preciſely on this account, they are capable of ſeeing and rendering true natural beauty. They leave to others the fields deſolated by original ſin; they enter again the terreſtrial paradiſe of grace and taſte its delights. Seated under the ſhade of the tree of life, they contemplate at its fountain-head the river which is carrying its fertilizing ſtreams to the extremities of the earth. God accompanies them through all creation, like a friend who himſelf will put his friend in poſſeſſion of his domain; and becauſe the leaſt object becomes valuable when a friend has given it, everything is tranſfigured and appears divine to him who loves God.

And without here recalling the paſſion of the ſaints for their fellow-men, the love which makes them find Jeſus Chriſt in the leaſt and moſt miſerable, the ardour which ſends the miſſionary to martyrdom and the ſiſter of charity into the hoſpitals, how much have not the ſaints loved and cheriſhed nature! Look at the heart of S. Francis of Aſſiſi dilating itſelf through the whole univerſe. Liſten to him hailing his brother the ſun, and ſpeaking to his ſiſters the doves. He has knit again the true relations of man with creatures; they

underſtand and love each other, becauſe they converſe with God their Father.

Poor ignorant men! You believe that you have the monopoly of artiſtic enjoyments, and imagine that in loving God we cannot love His works! You think that you ſee the light, becauſe you ſee its reflection on the duſt around you. To contemplate it, we need to be upon the mountain of a holy life. There we are bathed in its ſplendour, which we ſee filling vaſt horizons, rejoicing the eagle in the air, giving ſtrength to the cedars and fertility to the plains, and drawing dew-drops from the ocean, to ſhed them with its heat upon the flower of the prairies. Artiſtic enjoyments! There are more of them in the heart of the monk, who gathers that little flower to copy it on the margin of his manuſcript, than in all your reſearches and learned works. Of what good are all your reſearches, your analyſes, if in nature you do not love its Author? To know without loving, is to poſſeſs without enjoying. Blind ſlaves! Under the mill-ſtone of ſtudy, you are grinding the good grain of ſcience; the pure wheat from it is reſerved for love. You believe that your works are monuments which will protect the memory of you; and they are ſteps which will aid thoſe who love God to love Him more.

Chapter V.

RETURN TO THE CONVENT AT FIESOLE.—PAINTINGS EXECUTED AT THAT PERIOD.—THE CORONATION OF THE B. VIRGIN, IN THE LOUVRE. (1418-1436.)

THE exiles of Fieſole ſighed after their dear retreat. But the foundation-deed purported that an abſence of two months ſhould cauſe them to loſe all right to the convent; and thus they found many difficulties in re-entering it. Beato Giovanni Dominici took ſteps with the biſhop, who conſented to their return by the way of a ſet-off of a hundred ducats. This ſet-off was paid out of the paternal inheritance which fell to S. Antoninus at this time. Providence did not ſtop there with regard to the Friar-Preachers: a rich merchant of Florence bequeathed them a ſum of ſix thouſand florins, and they employed it, not in embelliſhing, but in enlarging the convent.

The mountain of Fieſole is one of the moſt beau-

tiful of thoſe which ſhelter the valley of the Arno againſt the north winds. A powerful town once occupied its ſummit; but Florence, its rival, overcame it, one day, and left nothing but ruins and recollections. Rich and wooded hills ſtorey the ſides of the mountain, and their loweſt declivities watered by the Mugnone end at the gates of the Athens of the middle ages. On every ſide riſe magnificent villas, to which the Platoniſts of the Renaiſſance repaired, to forget the divine teaching of the Goſpel, and renew, beneath the beautiful ſhades, the learned converſations of the gardens of the Academy.

The convent of S. Domenico of Fieſole is built about midway up the mountain. The church opens on the high-road, and attracts the wayfarer by its pure and ſimple architecture, like the fountains which formerly offered a ſeat and limpid water to the weary traveller. The apſe is ſurrounded with buildings and cloiſters, all protected by a ſilent valley. Their quiet lines and ſimple diſpoſition recall the Franciſcan convents, ſo full of peace and lowlineſs. Nothing is finer for the ſoul than thoſe palaces of poverty, the long corridors, the walls without ornament, the little windows, and the ſweet light meeting with a holy image or a pious ſentence. The ray of the ſun penetrating the cells is like Jacob's ladder; angels are paſſing up and down, to exchange grace and prayer between God and man.

In this convent, Beato Angelico paſſed the beſt years of his life, and his maſterpieces executed there have made it believed *that* ſolitude was his native place. He might have ſigned himſelf Fra Giovanni da Fieſole, as S. Louis uſed to ſign Louis de Poiſſy; for there he

was born to religious life, and had received the moſt precious favours of heaven. He lived eighteen years there under the ſhadow of the altar, amidſt his brethren, and in the joys of prayer and ecſtaſy.

How different is the life of the artiſt in the world! He who believes he has a vocation for the fine-arts has magnificent hopes at the beginning of his career. He aſpires to a higher ſphere, where he will contemplate ſupreme beauty and reflect it in his works. He hails from afar thoſe pure enjoyments, the glory of which is but a ſet-off. He ruſhes with ardour forward towards the brilliant future; obſtacles, privations, fatigue, nothing arreſts him, and with all the enthuſiaſm of youth, he overcomes the difficulty of the firſt ſtudies. But when he has put on the manly robe of talent, when he muſt needs enter into the public life which he had dreamed independent and glorious, he often finds himſelf in the preſence of a ſad reality. He meets with the world's injuſtices, perfidious envy, and the ſtupid encouragements of ignorance. Diſquietude comes to trouble his boundleſs hopes, and need intercepts, like a fog, the diſtant light of glory which had miſled him. When the artiſt is alone, he may ſtruggle yet, and prolong his dream; but if he has united a wife to his lot, if he has a family to maintain, his heart trembles, his eyes are troubled, and it is no longer the palm, but bread, his hand is aſking for. He will have to ſacrifice his taſtes, undergo the caprices of thoſe that pay, endure their contumely, and exchange for a lucrative handicraft the holy miſſion which he thought he had received from heaven.

In a convent, on the contrary, the artiſt finds the happieſt conditions for working out his noble deſtiny. He enjoys a profound peace, and there is nothing perſonal in his ambition. He ſeeks beauty in the love of Him who is its beginning; and all around puts far from him what might trouble the contemplation of it. His vows protect him with a triple rampart: chaſtity defends him againſt the paſſions which would ſully the purity of his ſoul; poverty ſhelters him from diſquietude of life; and obedience arreſts diſcouragement, and makes him ſtrong againſt himſelf. His exiſtence flows away, peaceable and orderly as a brook encloſed in a marble conduit that it may not lead a-wandering over its flowery banks the valued waters deſtined for the ornament of the city. For him, art is a ſong, a prayer. He ſeeks not the praiſes and honours of the world. Can he even think of them when he enjoys the affection of his brethren, and hopes for the rewards of heaven?

Such was the life of Beato Angelico, and his years paſſed in the convent of Fieſole were, without doubt, the ſweeteſt and the richeſt. From thirty to fifty years in his age, the artiſt is in all the activity of his mind and talent; afterwards the ſap is leſs vigorous, and more ſlowly fruitful in new works. To this period, doubtleſs, we muſt attribute the greater number of our painter's pictures; for his laſt years were occupied eſpecially in painting the freſcoes in San Marco and the Vatican. Glory came early to viſit his retreat, and every one would have pictures from his hand. He refuſed no one; and Vaſari has preſerved this pleaſing

anſwer, "Obtain the Prior's conſent, and I will always do what may pleaſe you."[1] It is difficult for us to claſſify theſe pictures, which are not dated. We will, nevertheleſs, examine them in a certain order, aiding ourſelves by ſome facts and documents. Firſt of all, we will ſpeak of the paintings he executed for the convent of Fieſole: he muſt have done them before he dwelt at Florence, and they have a great reſemblance to thoſe of Cortona and Perugia.

Beato Angelico did two paintings in freſco; one for the refectory, the other for the chapter-room, which afterwards became the hoſpice for ſtrangers. The freſco in the refectory repreſents our Lord crucified, and the Holy Virgin, S. John the Evangeliſt and S. Dominic, kneeling at the foot of the Croſs. The compoſition is ſimple and grave; its execution muſt have been remarkable, judging by the portions which have eſcaped the reſtoration made, in 1566, by one Franceſco Mariani.[2] The heads and hands are ſtill beautiful, but the feet and draperies have ſuffered much. The room in which this painting is, ſerves as a ſtore for greens and garden-tools.[3]

[1] "Con amorevolezza a ogniuno che ricercava opre da lui, diceva, che ne faceſſe eſſer contento il Priore, ed egli ſempre farebbe coſa, che gli foſſe in piacere.—(VASARI, edition of 1550.)

[2] *Chron. of S. Domenico of Fieſole*, fol. 164. Similiter pinxit aliquas figuras hic Feſulis in refectorio, in capitulo veteri quod modò eſt hoſpitium ſecularium. *And fol.* 10. Reſtaurata eſt etiam pictura ipſius refectorii, in quâ Crucifixi imagines, et beatæ Virginis ac beati Joannis viſuntur. Hæc omnia quæ artis pictoriæ ſunt, faciebat peritiſſimus juvenis, et qui magnam de ſe ſpem excitavit, Franciſcus Mariani de Florentiâ. Expoſuit autem in his omnibus prior ipſe ven. libras ſexaginta ex R. P. F. Angeli Diaceti et aliorum amicorum elemoſinas.—(P. MARCHESE, lib. ii, c. 5, p. 232.)

["On the front wall of the refectory he painted a Crucifixion (life ſize), with the Bleſſed Virgin on one ſide, and S. John the Evangeliſt on the other: at

The ſecond freſco is now ſeen at the top of a ſtair-caſe in a private dwelling. It repreſents the Virgin on her throne, holding on her knees her Son, whom a portion of her veil covers. On her right and left, are S. Dominic and S. Thomas Aquinas, with open books. The head of the Virgin, although it is very beautiful, ſeems to have been retouched by a painter of Perugino's time, perhaps by Lorenzo di Credi.[1]

the foot of the Croſs, kneeling, and ſeen from from behind, is S. Dominic; but this laſt figure ſeems to have have been introduced at a ſubſequent period. We cannot now appreciate the colouring or deſign of this painting, as the hand of ſome very ignorant perſon, who undertook to reſtore it, and the vandaliſm of the parties who got poſſeſſion of it, have all but cancelled it. The continuator of the Chronicle of the convent of S. Domenico at Fieſole, tells how it was reſtored by a young Florentine artiſt, named Franceſco Mariani, in 1556; but, heavens, after what a faſhion! enlarging the outlines, and heightening the colours, ſo as to efface altogether theſe delicate mezzotints, theſe lines ſo beautifully varied, and the ſimplicity of the drapery, in order to introduce all the defects peculiar to an age when art was in its decadence. Finally, when the convent was taken from the religious, the refectory was turned into a fruit ſtore, to the great injury of this painting. Notwithſtanding, the beauteous head of S. John is admirably preſerved, as is alſo the nude of the Redeemer."—Marchese, *by Meehan*, vol. i, p. 193.—Translator's note.]

[1] ["But the hiſtory that he painted in the chapter-room, though known to very few, is well preſerved, and deſerves to be claſſed amongſt the beſt works of the Angelico. Here he painted the Bleſſed Virgin ſeated, and, as in the Perugian picture, holding the Divine Babe on her knees. The Infant is nude, but the white veil that covers our Lady's head and boſom falls gracefully over Him. On her right is S. Dominic, ſtanding; on the left, S. Thomas of Aquino; both having an open book. The Founder of the Preaching Friars (a mode of repreſenting him unuſual to this painter) has his chin covered with a flowing beard, and holds in his hand a lily, the emblem of his virginity—a ſimple compoſition, and well calculated to awaken devout feelings in the ſpectator. Few of the Angelico's works preſent more beauty in the expreſſion of the countenances, or more negligence in the extremities and neceſſary acceſſories, than this does. The type of the Virgin is perhaps leſs ideal than uſual; it reminds us of Raffaello and Pietro Perugino; and it is impreſſed with ſuch beauty and majeſty, that we are almoſt forced to kneel down and worſhip in preſence of that image. Wonderfully beautiful are the faces of S. Dominic and the Infant; that of S. Thomas is the moſt beautiful in its deſign and colouring. But we no ſooner ſet about examining the extremities of theſe figures, and the folds of the drapery, than we are

Vaſari informs us that Beato Angelico painted three pictures for the conventual church. "He alſo painted," ſays he, "the picture on the high altar, at S. Domenico of Fieſole; but this, perhaps becauſe it appeared to have been injured, has been retouched by other maſters, and ſpoiled. Still the predella and the tabernacle of the B. Sacrament are much better preſerved; and the numerous little figures ſeen there, ſurrounded by a celeſtial glory, are ſo beautiful that they ſeem truly to belong to paradiſe, nor can he who approaches them be ever weary of regarding their beauty."[1] This picture, in fact, was reſtored by Lorenzo di Credi, when the tribune of the church was repaired, in 1501, and the high altar reconſtructed. Even the ſhape of it was changed, and the gradino replaced by a copy. The original muſt be now in the poſſeſſion of the heirs of Sig. Valentini of Rome. The tabernacle has been loſt.[2]

This picture repreſents the Virgin on a throne with

obliged to aſk ourſelves, whether the ſame hand that outlined and coloured the countenances finiſhed the reſt of the work. So much ſo, that in many places we do not recognize theſe exquiſite foldings of the robes, ſo peculiar to Fra Angelico; and the feet of S. Thomas and S. Dominic look like a large blot. This led me to ſuſpect that the ſame artiſt who had attempted to reſtore the freſco in the refectory, had likewiſe injured the drapery and the extremities of that in the chapter-room. A diſtinguiſhed painter, who examined it with me, is of opinion that it exhibits evident ſigns of having been retouched at a later period."—Marchese, *by Meehan*, vol. i, p. 194.—Translator's note.]

[1] Dipinſe ſimilmente a S. Domenico di Fieſole la tavola dell' altar maggiore: la qual perchè forſe pareva che ſi guaſtaſſe, è ſtata ritocca da altri maeſtri, e peggiorata: ma la predella ed il ciborio del Sacramento ſonoſi meglio mantenuti.—By the words *predella*, *gradino*, are deſignated the ſeries of little ſubjects, which the old painters placed beneath their pictures.

[2] Circa anno Domini 1501 . . . . tabula altaris majoris renovata eſt et reducta in quadrum, et additæ picturæ ſupius (*ſic*) et ornamenta tabulæ per ſingularem pictorem Laurentium de Credis.—(*Chron. of S. Dom. of Fieſole*, fol. 5 à tergo.)

her Divine Son, having on one ſide S. Peter the Apoſtle and S. Thomas Aquinas, and on the other S. Dominic and S. Peter Martyr: in the foreground, angels are in adoration. By its ſimplicity and dignity, this compoſition recalls the great ſchool of Giotto. The gradino juſtifies Vaſari's eulogy; it is the *Alleluia* of the reſurrection of our Saviour. The ſubject is divided into three compartments. In the centre, Chriſt riſes with his victorious ſtandard; a multitude of angels ſurround him, and appear to carry him on a buckler; they announce his glory to all the world, to the ſound of trumpets and inſtruments. On each ſide, a great crowd of ſaints take part in the joy of the triumph. It is difficult to conceive a more lyric compoſition.

The ſecond picture repreſented an Annunciation. "In the chapel of the ſame church," ſays Vaſari, "is a picture from the ſame hand, repreſenting our Lady receiving the annunciation from the angel Gabriel, with a countenance in profile ſo devout, ſo delicate, and ſo well executed, that it appears truly not by man, but to have been made in paradiſe. In the landſcape forming the background, are Adam and Eve, who were the occaſion of the Redeemer's incarnation by the Virgin. In the predella are likewiſe ſome extremely beautiful little hiſtories."[1] This picture, which muſt have very cloſely reſembled the one at Cortona, has been loſt; it was parted with, after two years' negotiations, to Mario Farneſe, for 1500 ducats, which ſerved

[1] In una cappella della medeſima chieſa è di ſua mano, in una tavola la noſtra Donna annunziata dall' Angelo Gabbriello, con un profilo di viſo tanto devoto, delicato, e ben fatto, che par veramente non da un uomo, ma fatto in paradiſo. E nel campo del pacre è Adamo ed Eva, che furono cagione che della Virgine incarnaſſe il Redentore. Nella predella ancora ſono alcune ſtoriette belliſſime.

to rebuild the campanile, and to do the wainſcotings of the choir. The religious, who has entered the bargain on the regiſters of the convent, gives thanks to God, and to the angelic painter who, after one hundred and ſixty years, has again rendered ſo great a ſervice to the convent.[1]

France has the good fortune to poſſeſs the third picture executed for the church of Fieſole. Vaſari thus expreſſes himſelf about this picture: "But above all the works of Fra Giovanni, and one in which he has ſurpaſſed himſelf, is a picture in the ſame church, near the door on the left hand of the entrance. In this he proves the high quality of his powers, as well as his profound intelligence of the art he practiſed. The ſubject is the Coronation of the Virgin by Jeſus Chriſt: the principal figures are ſurrounded by a choir of angels and a vaſt number of ſaints, male and female. Theſe figures are ſo numerous, ſo well executed, in attitudes ſo varied, and with expreſſions of countenance ſo diverſified, that one experiences incredible pleaſure and delight in looking at them. Nay, it ſeems as though theſe bleſſed ſpirits cannot be otherwiſe in heaven; or, to ſpeak more correctly, could not, if they had forms, appear otherwiſe. For all the ſaints here, male and female, have not only life and expreſſion moſt delicately and truly rendered, but the

[1] Qual tavola ſi conſegnò come ci era ordine al P. Carlo Strozzi, inſieme con la ſua predella, dove erano dipinte cinque ſtoriette della B. Vergine, tutte opera del detto pittore, etc. . . . Di tutto ſia lode e onore al Signore, ſi ancora al noſtro Angelico pittore, dal quale, dopo l'età di circa 160 anni ha ſentito il noſtro convento cotanto benefizio.—(P. MARCHESE, t. i, p. 400.)

[This painting was ſold in 1611, but a copy of it was left in the church of S. Domenico. The original and the copy are now both loſt.—TRANSLATOR'S note.]

whole colouring of this work ſeems to have been executed by the hand of a ſaint or of an angel like themſelves. Thus it was with ſufficient reaſon that this good religious has been always called Fra Giovanni Angelico. The hiſtories of our Lady and S. Dominic adorning the predella are in the ſame divine manner; and, for myſelf, I can in truth affirm that I never ſee this work without its appearing to me ſomething new, nor do I ever leave it ſatiated."[1]

We do not, like Vaſari, rank this painting above all the works of Beato Angelico, but we regard it as one of the moſt remarkable. The detailed examination we are going to make of it, will juſtify, we hope, to our readers the ſincere enthuſiaſm of the celebrated critic of the Renaiſſance.

What was the artiſt's thought? How has he expreſſed it with his heart and pencil? The ſubject of the picture is the Coronation of the Virgin, ſo often repreſented by the painters of the old ſchool. No ſubject can be more pleaſing to God and man: to God, becauſe it is the glorification of His moſt perfect creature; to men, becauſe they find in this triumph the moſt fruitful cauſe of their joys and hopes. Thus Beato Angelico has very often treated it; but he has almoſt always followed tradition, by repreſenting Mary ſeated at the right of her Son and receiving the crown from Him: it is the triumph of her maternity. Here the ſubject is treated differently. The age and attitude of the Virgin, the manner of arranging the ſcene, and the ſaints aſſiſting at it, would make us

[1] E io per me poſſo con verità affermare, che non veggio mai queſta opera che non mi paia coſa nuova, nè me ne parto mai ſazio.

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believe that the painter has chosen a particular title in the litanies sung by the church in praise of Mary, and that he has wished to crown her *Queen of Virgins.*

To give expression to his idea, his chaste pencil seems to have translated the verses of the Canticle of Canticles explained and paraphrased with so much purity by S. Bernard and S. Thomas Aquinas; and he set himself to the work, no doubt, after he had chanted with his brethren the sweet words commencing the office of the Assumption in the Order of S. Dominic:—"Thou art all fair, O my love, and there is not a spot in thee: thy lips are as a dropping honeycomb; honey and milk are under thy tongue: the odour of thy garments is beyond all spices. For the winter is now passed, the rain is over and gone, the flowers have appeared, the vines in flower yield their sweet smell, and the voice of the turtle is heard in our land. Arise, make haste, my love, and come from Libanus; come, and thou shalt be crowned."[1] The ceremony takes place before the porch of the heavenly Jerusalem. The throne upon which our Lord is to seat Mary is raised upon nine steps, figurative of the nine choirs of angels. "The things which have been said unto thee are accomplished in thee; behold, thou art exalted above the choirs of angels."[2] Under a rich Gothic canopy ornamented with magnificent tapestry,

[1] Tota pulchra es, amica mea, et macula non est in te: favus distillans labia tua, mel et lac sub lingua tua, odor vestimentorum tuorum super omnia aromata: jam enim hiems transiit, imber abiit et recessit, flores apparuerunt, vineæ florentes odorem suum dederunt, et vox turturis audita est in terra nostra: Surge, propera, amica mea, et veni de Libano; veni, coronaberis.

[2] Perfecta sunt in te quæ dicta sunt tibi: ecce exaltata es super choros angelorum.

"Chriſt has prepared for his moſt chaſte Mother the place of her immortality: it is a feſtival incomparably more excellent than all the feſtivals of the ſaints,"[1] and in it the Bleſſed Virgin is to triumph in preſence of all the heavenly court. Our Lord holds with both hands the crown he is going to place on his Mother's head. Mary is kneeling before him, bending a little, and with her arms croſſed upon her breaſt. Around the throne, four-and-twenty angels ſing her praiſes, and play on various inſtruments. Near them, and upon the ſteps of the throne, are arranged the ſaints of the Old and New Teſtament: Moſes, David and the Apoſtles S. Peter and S. Paul. In the foreground, are placed two groups of privileged ſaints who have glorified virginity the moſt by their example and teaching. All are kneeling, and the poſition of their heads and the expreſſion of their countenances indicate the ſweeteſt and pureſt joy.

If we ſeek now to penetrate the idea of the artiſt and to analyze the perfection of his work, we ſhall ſee how he has followed tradition, and clothed the ancient types with his angelical individuality.

The Supreme Artiſt has created types by realizing, in time and ſpace, His eternal ideas. Theſe types are perpetuated by immutable laws, and manifeſt, according to their kind, the inviſible things God has willed to make them ſay.

Man alſo creates types. He expreſſes his religious and ſocial ideas by works of art, which generations

[1] Aſcendit Chriſtus ſuper cœlos, et præparavit suæ caſtiſſimæ Matri immortalitatis locum. Et hæc eſt illa præclara feſtivitas, omnium ſanctorum feſtivitatibus incomparabilis.

underſtand and tranſmit to each other. Genius, firſt realizing theſe types, does nothing but give the belief of his age, and renders to it a form, which thoſe who come after may modify, but without changing its eſſential character, which remains invariable, as in the ſpecies of Divine creation.

Pagan art has created types for all religions, and Greece eſpecially had remarkable ones. Its poets, painters and ſculptors perſonified the Divine attributes which they ſaw reflected in nature. They deified the effects of the Firſt Cauſe, and endeavoured to expreſs His power, wiſdom, intelligence and beauty, by human forms. All their belief, ideas and paſſions were an image, a type. Error had narrowed the field of truth for them, but their genius knew how to fill up the limited horizon. Phidias was worthy of Plato, and the artiſt roſe to the height of the philoſopher. There was balance between the interior and the exterior form.

For Chriſtians, this balance is, ſo to ſay, impoſſible, ſo ſublime are the ideas they have to give. Supreme Truth, by deſcending on the earth and rendering it fertile, has opened an immenſe, an infinite horizon to the fine-arts. Between Chriſtian and Pagan types there muſt be the diſtance of truth and error. Theſe types the Church has fixed by her doctrine and worſhip, and for many ages artiſts have been ſeeking to clothe them with their form. It is not the queſtion to know if theſe artiſts have equalled the material perfection of the ancients; we ſay only that the models they have to give are ſuperior to thoſe of the Greeks, and

that the Gospel calls them to a progress without bounds.

The supreme type of Christian art is Jesus Christ, the perfect image of God, the splendour of the Father; beauty inexpressible, a ray of which burst forth on the day of the transfiguration; beauty so sweet and ravishing, notwithstanding the veil covering it in the Incarnation, that it was necessary to take away its sensible presence from the Apostles and disciples, because the enjoyment would have rendered virtue too easy, and the happiness of it is reserved for eternity.

After Christ, comes Mary, the type of all graces and virtues: Mary, the purest mirror of the divinity: Virgin, Spouse, and above all Mother, carrying these titles as a triple and indivisible crown to the highest heavens.

Angels also have put on bodies, and artists may essay to give under human forms the sublime functions of their different hierarchies. Then come the multitude of saints, male and female, of the Old and New Testament, lighting up with their presence the succession of ages, and being united to us by the Church in the bosom of their eternity: the patriarchs, prophets, martyrs, confessors, virgins, all those living beauties that the artist can contemplate and invoke by the light of faith: inexhaustible ocean of inspirations for those who do not satisfy themselves with the gross individualities which are insults to truth.

Types so perfect cannot be realized by one single artist: ages work slowly at them, and the first duty of him who wishes to give them is to consult tradition.

Beato Angelico has faithfully done this. He has collected the light of thoſe who had gone before him, whilſt increaſing and endowing it with his own colouring. By examining his works, it is eaſy to ſee that he has conſulted the two great ſchools, Greek and Latin. His types of Chriſt ſhow remarkable differences. His heart ſeems never to have been ſatisfied. Sometimes he follows the type of Giotto, and gives our Saviour a powerful manlineſs. Sometimes, on the contrary, his types are extremely youthful, and it is the tender Lamb who redeemed the world. In the picture now occupying us, the painter has given Chriſt a middle age. The Faireſt of the children of men is arrayed with magnificence; a rich crown glitters on his brow, luxuriant hair falls down on his neck, and the mantle thrown over his ſhoulders envelopes the lower part of his body. Everything in his perſon is calm and pure; truly it is he, whoſe blood buds forth virgins.[1]

For his types of the Bleſſed Virgin, Beato Angelico, we have already ſaid, ſeems to have ſtudied much the Madonnas of the ſchool of Sienna, ſo ſweet, ſo melancholy, and ſo full of the love of God and the thought of the Paſſion. He uſually repreſents Mary in the glory of her maternity, but here ſhe is the virgin rather than the mother. He has given her the age when ſhe ſought to hide her virginity under the marriage-veil: the age of fourteen years, which death reſtored to her when ſhe left the earth to go and reign with her Son. This figure of the Bleſſed Virgin makes us

[1] Quid enim bonum ejus eſt, et quid pulchrum ejus, niſi frumentum electorum et vinum germinans virgines?—(ZACHARIAS, ix, 17.)

underſtand what S. Thomas ſaid of her beauty, the ſight of which purified the ſenſes inſtead of diſturbing them. It is, indeed, the dove of the Canticle of Canticles, that goeth up by the deſert as a light cloud of ſmoke of myrrh, frankincenſe and the ſweeteſt perfumes.[1] Rich garments hide the ſhape of her body, and allow her face and hands alone to appear, the only parts of her moſt pure being which man's eye had ſeen. She is kneeling, bowed ſweetly towards her Son, her eyes caſt down, and her arms croſſed upon her breaſt. Her hair is platted and arranged as a crown with charming grace; her head is covered with a tranſparent veil falling down upon her neck; and a richly-fringed mantle falls from her ſhoulders and covers her feet. A more chaſte and heavenly figure cannot be imagined.

But the genius of our painter ſhines moſtly in his types of the angels. It is very difficult to clothe the bleſſed ſpirits with a body; and there are, perhaps, no Chriſtian ſubjects more unworthily profaned by the Renaiſſance. The old ſchools had repreſented angels ſuch as they appear to us in the Bible. At one time, they are the cherubim of the prophets, with their bodies of flame and their wings to veil themſelves before the Eternal; at another time, the angels of Abraham, of Jacob and Tobias, clad in the ſhape of youth, to viſit men and bring them meſſages from on high. This type prevailed in the ſchool of Giotto, who always knew how, deſpite the elegance of their ſhape and the length of their robe, to preſerve his angels from a feminine character. Beato Angelico has imitated the angels of

[1] Quæ eſt iſta, quæ aſcendit per deſertum, ſicut virgula fumi ex aromatibus myrrhæ et thuris, et univerſi pulveris pigmentarii?—(*Cant.* iii, 6.)

Giotto, but he has made them younger, in order to give them a more virginal beauty. They are not infants like thoſe of the ſchool of Perugino: that age does not ſufficiently expreſs the zeal and intelligence of thoſe miniſters of God. They are youths, at that time of life when the expanding heart is all light and ſincerity, unruffled by the breath of the paſſions. The angels aſſiſting at the coronation of the Queen of Virgins are the pages of the heavenly court; their whole being expreſſes intelligence and love. If nature has been conſulted in painting them, the artiſt has altogether ſpiritualized it; but it is more probable, as Vaſari thinks, that he copied his graceful models by the light of his ecſtacies.

Theſe angels are twenty-four in number. They recall thoſe that are celebrating the Triumph of S. Francis on the arch of the lower church at Aſſiſi. They are clothed in embroidered tunics which veil their feet; a little flame ſhines above their heads. The moſt diſtant are ſounding the trumpet, and announce on every ſide the coronation of their Queen: the neareſt are ſinging and accompanying themſelves on various inſtruments. So ſweet is their expreſſion and ſo graceful their attitude, that they expreſs to the eye the charm of their heavenly harmony.

The choice of the ſaints aſſiſting at this feſtival muſt be remarked. Beato Angelico has written their names and glorious titles in the aureolas of ſome of them. The Old Testament is repreſented by Moſes and David, the law and the prophets. Moſes, the choſen ſervant of God, *ſanctus Moïſes Dei famulus et electus*, contemplates the ſtar come forth from Jacob, the woman who

cruſhed the ſerpent's head by eſcaping original ſin. David hails the honour of his poſterity, the Queen who is going to ſit at the right hand of the Saviour, in the gold of her veſtments and the variety of her attire.[1]

After Moſes and David, comes S. John Baptist, the precurſor of Chriſt, *Johannes Baptiſta, precurſor Domini*, the link between the old and new law, the man viſited by the Bleſſed Virgin before his birth who died at the court of Herod in defending chaſtity. Afterwards come the Apoſtles, having at their head S. Peter, doorkeeper of the kingdom of heaven, *ſanctus Petrus claviger regni cœlorum conſtitutus ;* and S. Paul, doctor of the Gentiles, *ſanctus Paulus, doctor Gentilium vocitatus.* Both have their traditional emblems and places. S. Andrew ; S. Bartholomew ; S. James ; S. Simon ; S. Matthias ; S. Philip ; S. Thaddeus ; S. Matthew ; S. James the Greater ; and neareſt to the throne and to the angels, S. John the Evangeliſt, the well-beloved diſciple of God, *ſanctus Johannes evangeliſta, dilectus Deo*, the virgin-apoſtle, the adopted ſon of Mary, the gentle old man, who ſaw in Patmos *her* who is clothed with the ſun, with the moon under her feet, and a crown of twelve ſtars upon her head.[2]

On the right of the throne, below S. John the Evangeliſt, the artiſt has placed S. Dominic, the founder of the Order cheriſhed by the Bleſſed Virgin, holding the ſpotleſs lily of virginity, *conſervans ſine macula virginitatis lilium.* Beato Angelico has painted

[1] Aſtitit regina à dextris tuis in veſtitu deaurato, circumdata varietate.—(*Ps.* xliv, 9.)

[2] Mulier amicta ſole, et luna ſub pedibus ejus, et in capite ejus corona ſtellarum duodecim.—(*Apoc.*, xii, 1.)

the glorious patriarch with filial love. He has written upon his open book, as a promiſe to be faithful to them, the three recommendations left by him for an heritage to his diſciples: "Have charity, keep humility, poſſeſs voluntary poverty;" then he has added the prayer recited every day in his Order: "O wondrous hope, which thou gaveſt to thoſe that wept for thee at the hour of death, when thou didſt promiſe after death to do thy brethren good. Father, fulfil what thou haſt ſaid, and help us by thy prayers: thou who haſt ſhone by ſo many ſigns wrought on the bodies of the ſick, bring us the help of Chriſt to heal our ſickly ways."[1] Near S. Dominic is S. Auguſtin, whoſe rule the Friar-Preachers follow. He holds in his hand the pen with which he celebrated ſo well the wonders of divine grace.

At the foot of the ſteps, and on the ſame ſide, are kneeling other founders of Orders: S. Benedict, S. Anthony, S. Francis, and perhaps S. Bernard, whoſe figure is not ſeen. In the foreground, S. Louis, with his crown of fleurs-de-lis.[2] The presence of S. Louis is eaſily explained by his tender devotion to the Holy Virgin, and by his connection with the Friar-Preachers,

[1] Charitatem habete, humilitatem ſervate, paupertatem voluntariam poſſedete.—O ſpem miram quam dediſti, mortis horâ te flentibus, dum poſt mortem promiſiſti te profuturum fratribus. Imple, Pater, quod dixiſti, nos tuis juvans, precibus; qui tot ſignis claruiſti in ægrorum corporibus, nobis opem ferens Chriſti ægris medere moribus.

[2] Schlegel wiſhed to ſee in this perſonage a S. Charlemagne, and has explained even to the three little crowns ſerving for ornament to his mantle, by his threefold title as Emperor, King of the Franks and King of the Lombards. The cultus of Charlemagne has never been accepted in Italy. The Golden Legend only repreſents the great emperor delivered from the hands of the devil, in conſideration of his pious foundations; and the monk Vetin, in his viſion, ſhows him to us in the flames of purgatory, being purified from the pleaſures of the fleſh which he loved too well.

his confeſſors and friends. He was of the Third Order of S. Dominic,[1] and very intimate with S. Thomas Aquinas, whom he often invited to his table. Beato Angelico has repreſented him converſing with the angelic Doctor, who ſeems to be explaining to the holy king the ſcene he contemplates. In the open book S. Thomas carries, are written the firſt verſes of the *Te Deum*.

Near this group, is S. Nicholas, the protector of purity. At his knees, the painter has placed three gold balls, to recall the three purſes he threw into the houſe of the poor nobleman to preſerve his daughters from ſeduction. The coſtly chaſuble of the biſhop is ornamented with a large figured band, on which are repreſented ſome features of our Lord's life. Theſe ſketches are painted with an aſtoniſhing freedom of pencil. They ſeem done after the pictures by Giotto, preſerved in the Academy of Florence.

On the oppoſite ſide, is a group of female ſaints, whose expreſſions and figures are as poetical and pure as their legends. They are ſeparated from the Apostles on the left of the throne by ſeveral young ſaints, patrons and defenders of virginity. S. Peter Martyr, his head bathed with the blood with which he writes the words, *Credo in Deum*, at the moment he gave up his laſt breath. S. George, the Chriſtian knight, who ſaves a virgin from the fangs of the infernal monſter. S. Stephen and S. Lawrence, the two young deacons of the Eaſtern and Weſtern Churches, who bear the double aureola of charity and purity. Death united

[1 This is an error of the author; S. Louis was a *Franciſcan* Tertiary, not a Dominican Tertiary.—TRANSLATOR's note.]

them in a ſweet brotherhood. Thoſe who were carrying the body of S. Stephen to Rome were miraculouſly forced to go and lay it in the tomb of S. Lawrence, whoſe bones drew back of themſelves to make room for the holy relics, and to ſhare with them the homage of the faithful.[1]

The group of holy women aſſiſting at the Coronation of the Virgin is one of rapturous beauty. It is perhaps the moſt admirable part of this work of Beato Angelico.

Below S. George is S. Urſula, holding the arrow which unites her by death to her divine ſpouſe. Nothing is more pure and graceful than the movement of her head. Kneeling in front of her, with the wheel and palm of her martyrdom, is S. Catherine of Alexandria, the learned virgin, who converted fifty philoſophers to the faith. She forms a pendant to S. Thomas Aquinas, and converſes with S. Agnes, who carries in her arms the lamb ſymbolical of meekneſs. Near S. Catherine of Alexandria, between two female ſaints not made known by any ſymbol, is S. Catherine of Sienna in the joys of ecſtacy.[2]

Nearer towards the centre, S. Cecilia, with the crown of flowers, which never loſe their freſhneſs and perfume and chaſte hearts alone can ſee.[3] Laſtly, S. Mary Mag-

[1] Laurentius adventui fratris ſui quaſi congratulans et arridens, in alteram partem ſepulchri feceſſit, et medietatem illius vacuam fratri reliquit.—(*Leg. aurea*, c. cxii, de Inventione S. Steph. Protom.)

[2] In the "Life of S. Catherine of Sienna," I have given the reaſons which make me ſee in this figure the very faithful portrait of that great ſaint. Schlegel has taken the figure for a S. Clare, but without giving any proof of it.

[3] Angelus autem duas coronas ex roſis et liliis in manu habebat, et unam Cæciliæ, et alteram Valeriano tradidit, dicens: Iſtas coronas immaculato corde et mundo corpore cuſtodite, quia de paradiſo Dei eas ad vos attuli, nec unquam

dalen, with her long hair that wiped our Saviour's feet, and the little vaſe of ſpices deſigned to honour his burial. S. Auguſtine and S. Mary Magdalen are the patron ſaints of the Order of S. Dominic; but it may alſo be believed that the artiſt, by placing them in this picture, wiſhed to honour purity recovered by the tears of repentance.

No deſcription can give the holineſs of all theſe figures; and to underſtand them well, it would be neceſſary to read and meditate the texts which have inſpired the artiſt, the beautiful prayers he addreſſed to the ſaints in the office of the Order, and the pages of the Golden Legend, that inexhauſtible ſource of poetry.

The talent of the artiſt has been worthy of his inſpiration, and the execution of this picture is very remarkable. The compoſition of it is happy, and it is impoſſible to arrange ſo great a number of figures more ſkilfully in ſo ſmall a ſpace. They form a circle around the throne, the elevation of which on ſteps has allowed their being diſpoſed one over another without confuſion or monotony. The centre is free and leaves to the two principal perſonages the whole of their importance. The variety of the groups and the movement of the heads concur to unity inſtead of obſcuring it. Notwithſtanding the difficulty of the point of ſight taken from the laſt ſtep, the perſpective is unblameable. The canopy crowning the throne preſents a charming deſign of Gothic architecture, and

marceſcent, nec odorem amittent, nec ab aliis, niſi quibus caſtitas placuerit, videri poterunt.—(*Leg. aurea*, de Sanctâ Cæcilia, c. clxix.)

the long trumpets ſetting off the top of the compoſition enlarge the ſpace in an ingenious manner.

The drawing leaves nothing to be wiſhed for; although the long draperies hide the ſhape of the bodies and the feet of all the perſonages, the attitudes are very well given, and the movements of the heads eſpecially are admirably fine. The figures are drawn with inimitable purity, and the model has a perfection which can only be underſtood by trying to copy it. The hands alone are a little neglected. The draperies are quiet and graceful. The artiſt has diſplayed in them an unheard-of luxury of ornament. All the ſtuffs are enriched with magnificent deſigns and delicate embroidery. The aureolas are loaded with gold and jewels. All theſe details are varied with an incredible fertility of imagination, and executed with a care which might be called devotion.

This picture is painted with egg, upon wood, on a gold ground. The colouring is agreeable to the eye; and notwithſtanding the multiplicity of the details, the injuries of time and ſome clumſy reſtorations, the look of it is ſweet and harmonious. The more we view this painting, the more do we underſtand Vaſari, when he ſays, "I never ſee this work without its seeming ſomething new to me, nor do I ever leave it ſatiated."

The great Chriſtian ſchool painted beneath their pictures a ſeries of little compoſitions repreſenting the legend of a ſaint. The artiſt diſplayed in them with more liberty the treaſures of his imagination and the originality of his talent. This little poem in honour of a ſaint was called in Italy a *predella*, a *gradino*, a

ſtep, becauſe it raiſed the principal picture, and ſerved as a ſtep to the altar-piece.[1] Cannot there alſo be ſeen a ſymbolical ſignification in theſe words very natural to the language of the middle ages? The Chriſtian artiſt repreſented the ſaints in the repoſe of glory, as the Greek artiſt repreſented heroes in the immobility of triumph. The lower pictures were conſecrated to the life on earth, which is the ſtep to the life to come. The gradino ſhowed that we reach heaven by trial and combat: it taught the fundamental truth of religion, that by imitating the Paſſion of our Lord, we arrive at his glory.

This explanation is proved by the gradino of the Coronation of the Virgin, ſince the central ſubject is what Italians call a *Pietà*, a compaſſion. In it, our Lord appears coming out of the tomb and ſurrounded by the inſtruments of his puniſhment, to show us his wounds and invite us to ſhare in his ſufferings. In front of him, are ſeated, in contemplation and prayer, the Holy Virgin and S. John the Evangeliſt, the two great repreſentatives of humanity on Calvary: Mary who has brought us forth in pain, and the well-beloved diſciple who inherited the rights of Jeſus Chriſt in his Mother's heart.

The ſix ſubjects into which this compoſition is divided, are taken from the life of S. Dominic. The choice was natural enough in a convent of Friar-Preachers. The life of the glorious Patriarch is as rich in inſpirations as that of S. Francis of Aſſiſi. It

[1 The gradino was adopted, in order to raiſe the picture quite above the foot of the candleſticks on the altar; and it was ornamented with pious ſubjects calculated to excite the devotion of the prieſt.—TRANSLATOR'S note.]

preſents the ſame virtues, and thoſe virtues were developed on a ſcene more vaſt and mingled with greater events. Spain, France and Italy were witneſſes of the apoſtleſhip of S. Dominic, and the moſt celebrated and learned cities of Europe admired his miracles and learning.

The firſt compoſition repreſents the viſion of Innocent III. When he heſitated to give his approval to a new order in the Church, he ſaw during ſleep S. Dominic ſupporting the baſilica of S. John Lateran, as it was about to fall. The figure of the ſaint is admirable for movement and impulſe. With the ſtrength of faith and love, he ſupports the gaping walls of the building which proudly bears the title of "Head and mother of all the churches of the world." In the background of the picture, the Sovereign Pontiff repoſes on an eſtrade, above which is drawn the caſtle of San Angelo. He is lying on his bed in full coſtume, with the tiara on his head and his whole body enveloped in a magnificent cope. This luxury and theſe veſtments during ſleep may ſhock ſuch as ſee hiſtorical truth only in coarſe reality, and Schlegel himſelf begs pardon for the painter, by excuſing this ſimplicity of the times, and by praiſing the gracefulneſs and eaſe of the calmly-ſleeping figure. He would, no doubt, have preferred that the Sovereign Pontiff were repreſented in common *déshabille*, with ſome device and details indicating his name and dignity; and the dream would have been ſeen in the diſtance or on a cloud. Beato Angelico has conceived his ſubject more happily. S. Dominic is in the foreground, and his ſymbolical action is given perfectly. We underſtand

that this ſcene is a viſion. At the end of the little deſerted and flowery court, the bed, whereon the Sovereign Pontiff repoſes, is raiſed like a throne: his attitude is chaſte and reſpectful, and if his veſtments are not thoſe of a sleeping man, they are thoſe of a pope receiving a divine communication. There is intelligence and truth, then, in what appears only ſimple. The aim of art is to expreſs ideas, and to this all its means should concur. The details are at the ſervice of thought, as the body is at the ſervice of the ſoul. Thus have the ancients underſtood art, and thus will true artiſts always underſtand it.

The ſecond picture repreſents the miſſion of S. Dominic. "The two Apoſtles, S. Peter and S. Paul, appeared to him, S. Peter preſenting him with a ſtaff, S. Paul with a book, and he heard a voice ſaying to him, 'Go and preach, for unto it thou art choſen:' and at the ſame time he ſaw his diſciples, two and two, ſpreading over the whole world to evangelize it. From that day forward, he conſtantly carried with him the epiſtles of S. Paul and the goſpel of S. Matthew, and whether travelling or dwelling in a town, he never walked without a ſtaff in his hand."[1] The figures of S. Peter and S. Paul hover majeſtically in the air; the perſpective of the nave of the church hides the lower part of their bodies, and gives the idea of an apparition. The eagerneſs of S. Dominic to receive the ſymbols of his miſſion, happily expreſs his zeal to fulfil it. The beautiful church in which the ſcene paſſes, is not, as Schlegel ſuppoſed, a faithful repreſentation of the ancient baſilica of S. Pietro. Beato Angelico had not

[1] *Vie de S. Dominique*, p. 392.

yet been at Rome when he painted this picture; but in default of an archæological exactitude, we may admire the graceful architectural design, a creation, doubtless, of his own talent, like the one adorning the next picture.

It represents the raising to life of the young Napoleone. This miracle is celebrated in the life of S. Dominic. It marks one of the great epochs of his Order, the taking possession of the convent of Santa Sabina and the surrender of the convent of San Sisto to the nuns of Santa Maria in Trastevere, whom S. Dominic reformed, by sending for five French nuns from his dear convent of Our Lady of Prouille. All those who were to take part in that double event were assembled, Feb. 18th, 1218, at San Sisto, when some one came to announce that the nephew of cardinal Stefano da Fossanuova had just been killed by a fall from his horse. S. Dominic celebrated the holy sacrifice of the mass, and went with all the assistants to the room where the body had been laid; and after having prayed and made the sign of the cross over the dead body, he commanded him, in the name of Jesus Christ, to rise. The young man arose, and the saint restored him joyful and without hurt to his uncle, the cardinal, who was present.[1]

[1] The room in which this miracle occurred still exists. The Dominican pope Benedict XIII, a descendant of the young man restored to life, went every year, in spring or autumn, to pass some days of retreat in the chambers above this room. The Rev. P. Besson has just decorated it with large mural pictures, which prove that, in the Dominican Order, talent still continues to be the ornament of virtue.

[P. Besson was an artist of great skill, and his early death is much deplored. He executed, too, some frescoes of the life of S. Dominic on the wall of the refectory of San Clemente in Rome. They were done at the request of the Rev. F. Joseph Mullooly, prior of that convent, who is himself now rendering the

The ſcene is given with rare merit in the compoſition. In a corner of the picture, is ſeen the horſe trampling the young Napoleone beneath his feet. Under a little building, open, and ſupported by elegant pillars, the various ſpectators are ſkilfully grouped. The young man, ſtretched on the foreground, holds up his arms to S. Dominic, who, ſtanding, commands him calmly and ſweetly. All the aſſiſtants are in aſtoniſhment and in the act of giving thanks. The cardinal, Stefano da Foſſanuova, is near the ſaint. Kneeling in front of him with claſped hands, is a young woman, ſiſter or ſpouſe of the reſuſcitated man. Behind him, an older woman, no doubt his mother, is leaning forward, to aſſure herſelf of his perfect cure. The figure of S. Dominic is in a fine ſtyle, and the profile of the woman on her knees, of enchanting purity. It is evident that the ſame ſtudy has ſerved for this figure and for the Virgin in the Coronation. It is the ſame kind of nature, the ſame face, the ſame head-dreſs and the ſame coſtume; but we may admire how well the artiſt, to paint the Bleſſed Virgin, has known how to ſpiritualize a type already ſo perfect.

The fourth ſubject repreſents the ordeal of doctrines which took place at Montreal, in the dioceſe of Carcaſſone. After many diſcuſſions with the Albigenſes, S. Dominic propoſed to them to caſt into the fire the books containing the expoſition of their

greateſt ſervices to art and to Chriſtian archæology, by his diſcovery of the ancient ſubterranean baſilica of S. Clemente. The freſcoes which he is ſtill exploring and reſtoring poſſeſs a value and an intereſt unſurpaſſed by any ſimilar ancient Chriſtian monuments in the firſt city of the world.—TRANSLATOR'S note.]

doctrine. The book of the heretics was inſtantly conſumed, whilſt that of the ſaint was thrice ſpared by the flames.[1]

This compoſition has many points of reſemblance with the gradino at Cortona; but it ſhows the artiſt's progreſs ſince his return to Fieſole. In the firſt picture, the figures recall the ſchool of Giotto, by the ſimplicity of the drawing and the naturalneſs of the movements. In the ſecond, whilſt preſerving the dignity of the ſtyle and the truth of the expreſſions, Beato Angelico has given more freedom to his groups, more pliancy to his draperies, and more feeling to his figures. The pupil of tradition has been developed by the ſtudy of nature. The double ſcene of the delivery of the book and the ordeal by fire is arranged perfectly. S. Dominic's geſture explains his propoſal very well. The young brother who is following him is a model of religious modeſty. The different feelings agitating the heretical witneſſes of the miracle are alſo very ſkilfully expreſſed.

The next picture is a literal rendering of the charming recital in the account Siſter Cecilia has given of the life of S. Dominic. "When the brethren were ſtill living at the church of San Siſto, and were a hundred in number, on a certain day, Bleſſed Dominic commanded Fra Giovanni of Calabria and Fra Alberto the Roman to go about the town and queſt for alms. But they employed themſelves to no purpoſe from morning to the third hour of the day.

[1] A like miracle took place alſo at Fanjeaux; and in the church of that town are ſtill ſeen the hearthſtone on which the fire was kindled, and a beam bearing the traces of the fire.

They were then returning home, and had already reached the church of Santa Anaſtaſia, when a woman who had a great devotion to the Order met them, and seeing that they carried nothing back with them, gave them a loaf, ſaying, "I will not have you return quite empty." A little farther on, they were accoſted by a man, who earneſtly begged charity of them. They excuſed themſelves from giving, becauſe they had nothing for themſelves; but when the man continued all the more importunate, they ſaid to one another, "What ſhall we do with one loaf? Let us give it to him for the love of God." Then they gave him the bread, and immediately loſt ſight of him. Now, as they were entering the convent, the pious Father, to whom the Holy Ghoſt had already revealed all that had paſſed, came to meet them, and ſaid with a cheerful air, "Children, have you nothing?" "No, Father," they replied; and they related to him what had happened, and how they had given the loaf to a poor man. He ſaid to them, "It was an angel of the Lord. The Lord will know well how to feed His own. Let us go and pray." Thereupon he went into the church, and coming out at the end of a ſhort time, he told the brethren to call the community into the refectory. They anſwered, "But, holy Father, how can you wiſh us to call them, as there is nothing to ſerve them with?" And they purpoſely delayed to do what he ordered them. Thereupon the Bleſſed Father ſent for Fra Roggero the cellarer, and commanded him to aſſemble the brethren for dinner, becauſe the Lord would provide for their wants. Then the cloths were laid, and the cups ſet out, and at a given

ſignal the whole convent entered the refectory. The Bleſſed Father pronounced the bleſſing, and all being ſeated, Fra Enrico the Roman began the reading. Meanwhile the Bleſſed Dominic was praying, with his hands claſped upon the table: and, lo! all at once, juſt as he had promiſed by the inſpiration of the Holy Ghoſt, two beautiful young men, miniſters of Divine Providence, appeared in the midſt of the refectory, carrying loaves in two white napkins, which hung from their ſhoulders before and behind. They began the diſtribution by the lower rows, one on the right, the other on the left, and ſet an entire loaf of admirable beauty before each brother. Then when they were come to Bleſſed Dominic, and had likewiſe placed before him a whole loaf, they bowed their heads and diſappeared, without any one knowing to this day whither they went or whence they came. Bleſſed Dominic ſaid to the brethren, "My brethren, eat the bread which the Lord hath ſent you." Then he told the ſerving brothers to pour out the wine. But they replied, "Holy Father, there is none." Then the Bleſſed Father, full of the ſpirit of prophecy, ſaid to them, "Go to the caſk and pour out for the brethren the wine which the Lord hath ſent them." They went, in fact, and found the caſk filled to the brim with excellent wine, which they haſtened to bring. And Bleſſed Dominic ſaid, "Drink, my brethren, of the wine which the Lord hath ſent you." Then they eat and drank as much as they would, that day, the next and the day after. But after the repaſt of the third day, he had all given to the poor that remained of the bread and wine, and

would not have any of it kept any longer in the houſe."[1]

The painter has been worthy of the writer: his pencil has given the original faithfully. The religious are ſeated in the refectory, in the order and recollection which gives ſomething ſo grave and poetical to monaſtic repaſts. S. Dominic is in the centre, his hands joined together, waiting for the good turn of Providence. Fra Enrico the Roman is reading, and Fra Roggero the cellarer is bringing, in a large wicker bottle, the wine which the Lord hath ſent. The two angels, who have begun with the laſt, as is ſtill the cuſtom, are come before S. Dominic, and are going to lay upon the table the loaf deſigned for him. The whole of this ſcene is as calm and ſimple as the confidence of thoſe who hope in the Lord.

The laſt picture repreſents the Death of S. Dominic. The holy Founder, ſitting on his bed, is giving his bleſſing and laſt inſtructions to his religious. Before him, we read theſe words of his will, "Have charity, keep humility, poſſeſs voluntary poverty." The painter, who had written them on the book S. Dominic is carrying in the upper picture, took delight in repeating them, becauſe they were dear to the reformed convent of Fieſole. The children of the dying ſaint liſten to him with love and veneration. Grief is depicted in different ſhades on the countenances of all. Two religious in particular cannot repreſs their ſobs. In the upper part, is drawn the dream of Fra Gualo, prior of the convent of Breſcia, who, at the moment when the

[1] *Vie de S. Dominique*, p. 415.—Narrative of Sifter Cecilia, No. 3.

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ſaint was giving his laſt ſigh, ſaw two ladders reaching from earth to heaven: one was held by our Lord, the other by the moſt Holy Virgin, and angels were going up and down, playing glad inſtruments and bearing a beautiful crown. In the midſt, two angels carried the luminous throne deſtined for the holy Patriarch. This viſion does not injure the unity of the compoſition: it is ſweetly blended with the azure ſky.[1]

The type of S. Dominic in theſe pictures comes up to the portrait Siſter Cecilia has left us of him. "His ſtature," ſhe ſays in her narrative, "was of middle ſize, his ſhape ſlender, his face fine and rather ſanguine in its hue, his hair and beard fair and bright, and his eyes beautiful. There came out from his forehead and from between the eyelaſhes a certain radiant light, which attracted reſpect and love. He was always cheerful and agreeable, except when moved to compaſſion by ſome affliction of his neighbour. He had long and beautiful hands, and a powerful, noble and ſonorous voice. He was never bald, and had his religious tonſure perfect, ſprinkled with a few white hairs."[2]

We muſt not ſuppoſe, however, that Beato Angelico has adopted only one type. On the contrary, we have been ſtruck with the diverſity of face he has given to S. Dominic; and we conclude from it that, in his time, no traditional likeneſs of him exiſted. He choſe amongſt the religious around him thoſe who

[1] This compoſition may be compared with the Death of S. Bruno, one of the fineſt ſcenes in the celebrated Gallery of Leſueur. Notwithſtanding the merit of that picture, which diſplays an admirable effect of light, Beato Angelico's compoſition is more religious, more true and more learned.

[2] *Vie de Saint Dominique*, p. 432.

by their ſanctity and dignity beſt repreſented the holy Founder to him, and gave them his name by placing above their head the ſtar which characterizes him. Beato Angelico is one of thoſe painters who have ſtudied nature moſt. In his pictures, are found faces with ſuch marked individuality, that it is evident they are portraits. But they were not common mercenary models which the artiſt choſe; they were religious who underſtood the actions of the ſaints, and made their virtues live again. Beato Angelico put them in the ſcene, and did not make them groups of diſtracted ſpectators, as the painters of Renaiſſance did.

Chapter VI.

BEATO ANGELICO AS A THEOLOGIAN.— LIFE OF OUR LORD.

IF all the works executed by Beato Angelico during his abode at the convent of Fieſole, the moſt important is aſſuredly the Life of our Lord, in thirty-five pictures. Vaſari tells us that it was painted for the chapel of the Nunciata at Florence, which Coſimo de Medici had built with ſuch magnificence by his architect Michelozzi.[1] The paintings once formed the panels of a preſs intended for the treaſures of the chapel; they are now in the Academy of Fine Arts.

Never has that great epopee of Chriſtianity been repreſented with more learning and piety. Not only

[1] Nella cappella ſimilmente della Nunciata di Firenze, che fece fare Piero di Coſimo de' Medici, dipinſe gli ſportelli dell' armario dove ſtanno l'argenterie, di figure piccole condotte con molta diligenza.

has Beato Angelico followed the traditions of the great ſchool of Giotto, but he has himſelf drawn from the ſources of Holy Scripture and of theology. This merit in our painter has not been ſufficiently remarked by hiſtorians; ſeveral have even ſuppoſed that he held a ſecondary rank in the Order of S. Dominic, and that he had put on only the humble habit of a lay-brother, in order to cultivate his art more readily. But the ſtudy of his life and works proves to us that he was a prieſt, and a prieſt, too, as remarkable for learning as for holineſs. At firſt ſight, the text is poſitive. The chronicle of the convent of Fieſole ſays, "In the year 1407, Fra Giovanni received the clerical habit in this convent, and made his profeſſion in the following year."[1] He was amongſt the choir-religious then, and muſt have made his theological ſtudies along with his companions in the noviciate. His brother, who was an artiſt like himſelf, was certainly a prieſt, ſince he was nominated ſub-prior of San Marco and prior of San Dominico of Fieſole, and fulfilled the duties of thoſe offices, whilſt executing the choral books which he enriched with ſuch beautiful miniatures. Beato Angelico was a prieſt, ſince Pope Eugenius IV. wiſhed to nominate him Archbiſhop of Florence. In the fifteenth century, they did not raiſe at once to the fulneſs of the prieſthood one who was not already in orders; and if the Sovereign Pontiff wiſhed to place Beato Angelico in the ſee of

[1] Fr. Joannes Petri de Mugello, juxta Vichium, optimus pictor, qui multas tabulas et parietes in diveſis locis pinxit, accepit habitum clericorum in hoc conventu . . . . et ſequenti anno fecit profeſſionem. Beato Angelico is repreſented on his tomb in the choir-habit. Paul Delaroche has depicted him in a lay-brother's habit, in the hemicycle of the ſchool of fine-arts.

Florence, before he ſeated S. Antoninus there on his recommendation, it was that he might receive the high dignity his humility made him refuſe. The title of artiſt, which is given even to God, does not ill become a prieſt. In Chriſtian antiquity, many religious and biſhops have borne it with glory, and Greek tradition has put the pencil into the hand of S. Luke, who wrote the goſpel.[1]

Beato Angelico has alſo written the Life of Our Lord. The ſacerdotal unction had prepared his hands, as the coal from the altar purified the lips of Iſaias; and it is not ſurpriſing that the fingers which daily held the Body of the Holy Victim ſhould have produced ſuch pure maſterpieces. Painting formed a part of his miniſtry. Charged to diſtribute the light of grace and truth to the faithful, he did it by preſenting to them pictures, which converted and ſanctified their hearts. Theſe preachings of art have not loſt their eloquence. At Florence, we have been told of Proteſtants who have come back to a religion capable of inſpiring ſuch paintings.

Our Beato ſtrengthened his talent by theological ſtudies. His pictures evince fruitful meditation and profound intelligence of the Holy Scriptures. He borrows numerous texts from them to complete his thought and expreſs his ſentiments better. We be-

[1] In the middle ages, the Latin Church did not believe that S. Luke was a painter. S. Thomas Aquinas, in his *Catena Aurea*, and Bleſſed James de Voragine, in his *Legenda Aurea*, give to this Evangeliſt the title of phyſician, after the Epiſtle of S. Paul: *Salutat vos Lucas, medicus cariſſimus* (Coloſs. iv. 14). The numerous Greek Madonnas attributed, in Italy, to S. Luke are by different painters, and of various epochs. The one in Santa Maria Maggiore, which we were able to examine very cloſe, appeared to us the moſt ancient. We believe it to be contemporary with the paintings of Santa Sophia at Conſtantinople.

lieve we can recognize traces of his ſtudies in the two little panels preſerved in the Academy of Fine Arts at Florence. In them, he has painted the two great glories of the Dominican Order, Bleſſed Albert the Great and the Angelic Doctor S. Thomas Aquinas. The panels, in a ſemi-circle terminated by ſcrolls, were doubtleſs placed over the doors or pulpits of the halls uſed for teaching philoſophy and theology. The firſt repreſents Albert the Great ſurrounded by his numerous diſciples, religious and laymen; and at his feet is read this inſcription:—Bleſſed Albert the Great, BEATV. ALBERTVS MANGNVS [*sic*].[1] In the ſcrolls, is ſeen, on the left, a figure holding a ſphere, *aſtrology*, ASTROLOGIA; on the right, a figure holding two ſerpents attempting to bite each other, *logic*, LOICHA. This perſonification of logic is found on ſeveral of our monuments.

In the ſecond panel, S. Thomas Aquinas is teaching theology; at his feet, three perſonages are overthrown, pointed out by their names, VILIELMVS. AVERROIS. SABELLIVS, William de Saint-Amour, Averroës and Sabellius, repreſenting the three great hereſies victoriouſly combatted by S. Thomas. In the ſcrolls, on the left, a figure holding an eagle, and on a banderole, THEOLOGIA SPECVLATIVA; on the right, a figure holding a globe, THEOLOGIA PRATICA.

Theſe two pictures ſhow us the whole of the ſciences of the middle ages, and the happy agreement between reaſon and faith. Aſtrology, in its ancient ſignification, indicates the knowledge of natural cauſes; and

[1] This mis-ſpelling appears in other pictures, and indicates, perhaps, a pronunciation at that period.

logic, the knowledge of the intellectual powers, the uſe of which it directs. Albert the Great unveils the ſecrets of the viſible and inviſible world; but his more illuſtrious pupil, S. Thomas Aquinas, whoſe reaſon is enlightened by ſuperior light, riſes into the regions of faith, and contemplates by ſpeculative theology the ſplendours of the infinite, afterwards to follow its rays, which come down upon things and acts of life by means of practical theology.

Theological ſcience, in which, by a ſublime prodigy, the mind of man is united to the mind of God, is the focus where all the rays of light converge, coming either directly or indirectly from the Firſt Cauſe. Diſtinct from the other ſciences, of which it is the judge and queen, it exceeds them in its beginning, object, certainty, and its aim, which is the perfection of man and his eternal happiness.[1] It embraces the paſt, preſent and future, and lights up the triple face of time, by ſhowing us under the literal ſenſe of the revealed word, the allegorical, moral and anagogical ſenſes; that is, the teachings of faith, the rules of virtue, and the promiſe of its rewards.

Theology is alſo the queen of the arts; for, with the knowledge of the truth, it gives the love for it: the light of faith gives birth to the ardour of charity. By theology, the heart goes higher than the underſtanding. When the mind is fixed in the obſcurity of a myſtery, the heart leaps forward ſtill, attaches itſelf to the unknown, and dilates in the infinite. It is imagined that theology is a ſtern ſcience, and that its only part is to fill the pulpits of the

[1] Summa Theol., 1, q. 2, 3, 4.

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ſchools and the columns of folios with ſyllogiſms. But theology is the inſpirer and moſt faithful friend of Chriſtian art. It has given to art its ſymboliſm ; it has traced the plan of the cathedrals ; it has guided the hand of ſculptors and of painters, and has revealed to them, by the commentaries of the holy fathers, the poetry of the Bible and the ſublimity of the Goſpel.

In proving that Beato Angelico was a theologian, and more of a theologian than any of the artiſts who have preceded or followed him, we make known one of the ſources of his genius, one of the cauſes of his glory. Not only did he receive the inſpirations of theology by artiſtic tradition, of which he was the faithful diſciple, but he appropriated its lights by ſpecial and profound ſtudies. He has given proofs of it in painting the Life of our Lord, and has underſtood all its hiſtorical and dogmatic grandeur. The life of our Lord is the key of hiſtory, the centre of time and eternity, the higheſt and moſt complete manifeſtation of truth.

Beato Angelico has known how to ſhow us the Word, the Son of God playing in the creation,[1] announcing Himſelf by the prophets, becoming incarnate to ſave us, dying on the Croſs, leaving us His life and teachings, and coming at the end of ages to reward and puniſh according to each one's works; and he has painted theſe ſubjects with his eyes fixed on the two Teſtaments, of which Chriſt is the inſpirer and the hero. Each ſubject has a double text giving the meaning of it.

As a prologue to his poem, Beato Angelico has

[1] *Prov.* viii, 30.—[TRANSLATOR'S note.]

painted the viſion which begins the prophecies of Ezechiel, and he explains it by the magnificent commentaries of S. Gregory the Great. On the banks of the river Chobar, Ezechiel contemplates the ſymbolical wheel. Oppoſite him, the Pope, S. Gregory, meditates on it and writes the explanation. In the corners above their heads, great parchments are unrolled, whereon ſome paſſages of their texts are read.

Above Ezechiel:—"And I ſaw, and behold a whirlwind came out of the north; and a great cloud, and a fire enfolding it. . . . . And now as I beheld the living creatures, there appeared upon the earth by the living creatures one wheel with four faces. And their appearance and their work was, as it were, a wheel in the midſt of a wheel."[1]

Above S. Gregory:—"What is it that, when one wheel is ſpoken of, it is added ſhortly after, 'as it were a wheel in the midſt of a wheel,' except that, in the letter of the Old Teſtament, the New Teſtament lay hid in allegory? Whence, alſo, the ſame wheel that appeared near the living creatures is deſcribed as having four faces, becauſe ſacred Scripture, by both Teſtaments, is divided into four parts, the Old Teſtament into the law and prophets, the New into the Goſpel and into the acts and ſayings of the Apoſtles."[2]

[1] Et vidi, et ecce ventus turbinis veniebat ab aquilone, et nubes magna et ingnis (*ſic*) involvens . . . Cumque aſpicerem animalia, apparuit rota una ſuper terram, juxta animalia, habens quatuor facies. . . . Et aſpectus eorum et opera, quaſi ſi ſit rota in medio rotæ. (EZECHIEL, ch. i., v. 4, 15, 16.)

[2] Quid eſt hoc, quod cum una rota diceretur, paulo poſt adjungitur: Quaſi ſi ſit rota in medio rotæ, niſi quod in Teſtamenti Veteris littera, Teſtamentum Novum latuit per allegoriam? Unde et rota eadem, quæ juxta animalia apparuit, quatuor facies habere deſcribitur, quia Scriptura ſacra per utraque Teſtamenta in quatuor partibus eſt diſtincta. Vetus etenim Teſtamentum in lege et prophetis, Novum vero in Evangelii atque apoſtolorum actibus et dictis.

This paſſage is taken from the beautiful homilies of S. Gregory the Great, explaining the viſion of Ezechiel by the coming of our Saviour and by the ſpread of the holy Goſpel, which he relates by employing the figures of the prophet. At the time of the Incarnation, he ſays, the whirlwind came from the north; the breath of the evil ſpirit was ravaging the world; the great cloud of idolatry blinded men; and the fire of perſecution encompaſſed truth. Light then ſpread; in the midſt, was, as it were, a metal compoſed of gold and ſilver, of juſtice and mercy: the gold of the Divine nature was united with the ſilver of the human nature in the perſon of our Saviour. In the midſt, alſo, was the image of the four living creatures reſembling the Son of Man; for the Evangeliſts have imitated our Lord in all things. They have four faces and four wings, for they all ſay the ſame thing, and their flight tends to the ſame perfection. Their way is ſtraight forwards, and their feet are like thoſe of the ox, the ſymbol of ſtrength and diſcretion, and ſparks of truth go out of them like glowing braſs. The hand of the Man-God makes itſelf felt by the ardour of their zeal in the four quarters of the world, and they carry to them the ſame teſtimony of words and virtues. They do not recoil before any obſtacle, and always advance towards things eternal. They reſemble man by reaſon, the ox by ſacrifice, the lion by courage, and the eagle by the flight of contemplation. They triumph on the right and on the left, in proſperity as well as in adverſity, becauſe they know how to ſoar above the things of earth. The two wings of their ſoul are love and hope; and the two wings of their body, fear and penance. They

go whither the breath of the Holy Ghoſt carries them. They are like burning coals of fire, like burning lamps; and they ſhed everywhere the flames of love and the light of truth. They go and come like the thunder-clap, and ſcatter Holy Scripture everywhere. Holy Scripture is like a wheel with four ſides: the law, the prophets, the Goſpel and the words of the Apoſtles; and this wheel is double, for the New Teſtament is the centre to which the Old converges. Holy Scripture is like the ſea by its extent and depth, and by it we may arrive, upheld by the ſacred Tree of the Croſs, at the heavenly country.[1]

This beautiful commentary developed in the firſt homilies of S. Gregory on Ezechiel, muſt naturally have been familiar to a religious of the Order charged to continue the miſſion of the Apoſtles. Beato Angelico was very capable of underſtanding and loving the genius of that great ſaint, the moſt perfect repreſentative of the papacy in its ſocial action. In the perſon of S. Gregory the Great, Providence inaugurated the temporal power of the ſovereign pontiffs, which was to be the centre of progreſs and civilization during all the middle ages. Sprung from ancient patrician families, he was inveſted with the firſt magiſtracy of Rome by the Emperor Juſtinus. And when the acclamations of the whole people had ſeated him, in ſpite of himſelf, upon the pontifical throne, he became the light of the Church and the ſaviour of Italy, which he defended againſt the corruption of Byzantium and the violence of the Lombards. No pope was more zealous in ſending mis-

[1] Sancti Gregorii Papæ Opera omnia, è Congr. S. Mauri, 1705; tom. i, lib. i, Hom. 2, 3 et ſeq.

ſionaries to the barbarians, in creating ſchools, in founding hoſpitals, and in maintaining eccleſiaſtical diſcipline, the code of which he digeſted in his *Paſtoral*. He was alſo the legiſlator of Chriſtian art, by regulating the liturgy, its moſt divine and living part. An artiſt himſelf, he compoſed hymns, and gave to the faithful the Gregorian chant, that precious fragment of the ancient melodies. His works excel in poetry, and his *Dialogues* have been the moſt fruitful ſource of our marvellous legends. He protected particularly painting, and the artiſts of his time took pleaſure in multiplying his portrait. They repreſented him as receiving the inſpirations of the Holy Ghoſt in the form of a dove.

Let us ſee how Beato Angelico has tranſlated the commentary of S. Gregory with his pencil. Around two concentric wheels repreſenting the Old and New Teſtament, are written the beginning of Geneſis and of the Goſpel of S. John.

The creation is the firſt manifeſtation of the Son of God. "In the beginning God created heaven and earth. And the earth was void and empty, and darkneſs was upon the face of the deep; and the Spirit of God moved over the waters. And God ſaid: Be light made. And light was made. And God ſaw the light that it was good: and He divided the light from the darkneſs. And He called the light Day."[1]

The Incarnation is the ſecond manifeſtation of the

[1] In giving the inſcriptions on the pictures by Beato Angelico, we ſhall adhere to the orthography. We will occaſionally correct the texts in italics.

In principio creavit Deus cœlum et terram. Terra aut. erat innanis *et vacua* et tenebræ erant ſuper faciem abiſſi et Spiritus Dni ferebatur ſuper aquas dixitq. Deus fiat lux *et* facta eſt lux et vidit Deus lucem q. eſſet bona et diviſit ucem ac tenebras (*à tenebris*) appellavitq. lucem diem.

Word. The Evangeliſt relates His eternal generation. "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by Him, and without Him was made nothing that was made."[1]

On this account, all the ſpokes of the two wheels, like all the events of the Old and New Teſtament, end in one only centre, the Man-God, whoſe double nature is repreſented by the union of gold and ſilver in a ſingle metal. The outer wheel repreſenting the Old Teſtament is divided into twelve compartments. In the higheſt, is ſeated Moſes, his brow armed with the reflections of the Divine light, holding the two tables of Sinai in his hands. On his right and left, are ſitting David and Solomon, and next them Iſaac, Ezechiel, Daniel, Jeremias, Eſdras, Micheas, Malachias, Jonas and Joel. These perſonages are not only the hiſtorians of our Lord, but alſo types of Him: their very names have a prophetic ſignification not unknown to art in the middle ages.[2]

DAVID REX. David (dilectus) the well-beloved ſits on the right hand of Moſes, as the well-beloved Son of God is ſitting on the right hand of His Father. He repreſents the prophets. His eyes are fixed on heaven, in which he is ſaluting his Lord, the inheritor of his race: and his hands accompany his ſongs on the pſaltery.

On the other ſide, SOLOMON (*pacificus*), the peaceful

[1] In principio erat verbum et verbum erat apud Deum et Deus erat verbum. Hoc erat in principio apud Deum omnia per ipſum facta ſunt et ſine ipſum factu. eſt nichil.

[2] See the explanation of the names of the forefathers of Chriſt, in the *Catena aurea*, chap. i of S. Matthew.

king, who holds the ſword and the book of the law. Forefather of Him who is to make all nations at peace by the ſword of the word and by the ſweetneſs of the Goſpel, Solomon celebrates the nuptials of Chriſt and the Church.

Isaac (*risus*), the laughter of Abraham, who is ready to ſacrifice him upon the mountain. His attitude expreſſes ecſtacy. He rejoices becauſe all nations are to be bleſſed in his poſterity.

The other prophets hold phylacteries in their hands, to indicate the texts relating to the Saviour.

Ezechiel (*fortitudo Dei*), the ſtrength of God. He announces Him who is to reign over the nations, and the only Paſtor who is to lead them.

Daniel (*judicium Dei*), the judgment of God. He delivers truth from the hands of falſehood, and indicates the day and hour when juſtice and peace will embrace upon Calvary.

Jeremias (*celſitudo Domini*), the highneſs of the Lord. He laments over the ſufferings of the Paſſion, and ſhows Him who will draw all things to Himſelf, when He ſhall be lifted up on the Tree of the Croſs.

Esdras (*adjutor*), the helper. He is the ſupport and light of the captivity, and teaches the faithful the law and divine worſhip.

Micheas (*quis ſicut Deus*), who as God. Micheas ſees in the Child of Bethlehem, the Ruler of Iſrael, the God gone forth from the days of eternity.

Malachias (*nuncius meus*), my meſſenger. Malachias, the prophet of the forerunners of Chriſt, announces S. John Baptiſt before the Incarnation, and the prophet Elias before the laſt judgment.

Jonas (*columba*), the dove of the deluge, the ſymbol of the reſurrection. He holds in his hand the fiſh by which he became the ſign of the Saviour.

Joel (*volens*, *incipiens*), willing, beginning. He celebrates the power of the Name of Jeſus invoked over the whole earth, and the triumph of His law in the valley of Joſaphat.

All theſe prophets, who have written and repreſented the life of our Saviour, are ſeated on the ground and ſurrounded by flowers and trees, becauſe they lived amidſt fleeting images and the ſhadows of the Old Teſtament, whilſt the hiſtorians of the New Teſtament are ſtanding and in the pure light of truth.

The wheel of the New Teſtament is divided into eight compartments. The four Evangeliſts form a croſs, the intervening ſpaces of which are filled with the Apoſtles who wrote the epiſtles. S. John, like Moſes, is at the top, S. Matthew on his right, S. Mark on his left, and S. Luke at his feet. They hold the book of their Goſpel open, and are repreſented with the ſymbolical heads of the viſion of Ezechiel. This perſonification of the Evangeliſts is found on a great number of monuments: and the explanation of it given by S. Gregory the Great has been adopted by all the theologians and artiſts of the middle ages. We will quote it in full, in order to underſtand what light the Church has elicited from the letter of Sacred Scripture.[1]

"Theſe four-winged living creatures," ſays S. Gregory, "deſignate the four holy Evangeliſts, as the very beginnings of the evangelical books evidence. For as

[1] See the learned diſſertation of Mde. Félicie d'Ayza on this ſubject. *Annales Archéologiques*, 1847-1848.

Matthew began from Chriſt's human generation, he is rightly repreſented by the man; as Mark has begun by the voice crying in the deſert, he is well repreſented by the lion; as Luke proceeds from ſacrifice, he is well repreſented by the calf; and as John began from the divinity of the Word, the eagle worthily ſymbolizes him, who ſays, 'In the beginning was the Word, and the Word was with God, and the Word was God.' Whilſt he contemplated the very ſubſtance of the Divinity, he fixed his eyes, as the black eagle's, on the ſun."

Theſe four ſymbols alſo repreſent the Saviour. "For the only-begotten Son of God Himſelf was truly made man. In the ſacrifices of our redemption, He deigned to die like the calf; by virtue of His ſtrength, He roſe again like the lion. The lion is alſo accounted to ſleep with open eyes: for in that death, in which by His humanity our Redeemer could be ſleeping, by His divinity He was watching by remaining immortal. Alſo after His reſurrection, aſcending to heaven, He was raiſed above, like the eagle. To us, therefore, He has become, at once, the man by being born, the calf by dying, the lion by riſing again, and the eagle by going up to heaven."

But Chriſt is the chief of the elect, and all the elect muſt be like their Head. "Therefore, every elect and perfect in the way of God is at once the man, the calf, the lion and the eagle. For man is a rational living creature; the calf is uſually offered in ſacrifice; the lion is a ſtrong beaſt, as it is written, 'A lion, the ſtrongeſt of beaſts, hath no fear of anything he meeteth.' The eagle flies up into the air and turns to the ſun-

beams with unquailing eyes. Every one, therefore, who is perfect in reason, is the man. And as he mortifies himself in worldly pleasure, he is the calf. When by his own voluntary mortification he has the strength of security against all adversity, as it is written, 'The just man, bold as a lion, shall be without dread,' he is the lion. As he sublimely contemplates heavenly and earthly things, he is the eagle. Therefore, as the just man is by his reason man, by the sacrifice of his mortification the calf, by the strength of security the lion, and by contemplation becomes the eagle, so by these sacred living creatures every one perfect may be rightly typified."[1]

Such are the principal ideas Beato Angelico has recalled, by giving the commentary of S. Gregory in this first picture of the Life of our Lord. The twenty-two figures which it contains are in noble style; the prophets especially, representing the Old Testament, may be compared, for style and draperies, with the finest statues adorning our cathedrals.

The pictures following represent the Life of our Lord. Each subject is accompanied by a verse from the Old and New Testament, which explains the idea of the artist.

The Incarnation. "Behold a Virgin shall conceive, and bear a Son, and His name shall be called Emmanuel." "Behold thou shalt conceive in thy womb, and shalt bring forth a Son, and thou shalt call His name Jesus."[2]

[1] S. Gregorii Opera, lib. ii, Hom. 3, p. 1200.

[2] Ecce virgo concipiet et pariet filium, et vocabit*ur* nomen ejus Emmanuel. —*Isaias*, vii, 14.

Ecce concipies in utero et paries filium, et vocabis nomen ejus IHESUM.—*S Luke*, i, 31.

The angel and the Bleſſed Virgin are kneeling, to treat together of the great affair of our ſalvation. Mary has come down from a little ſtool before her, as if to lower herſelf ſtill more, and bows down whilſt ſtyling herſelf the handmaid of the Lord. The Holy Ghoſt hovers over the compoſition. The ſcene takes place in the middle of a rich porch, at the back of which is opened the avenue of a beautiful garden. The architecture already no longer preſents the ſimple and graceful notions of the firſt pictures by Beato Angelico: it recalls the claſſic taſte and magnificence of the Medici.

The Nativity. "A Child is born to us, and a Son is given to us, and the government is upon His ſhoulder." "Her days were accompliſhed that ſhe ſhould be delivered, and ſhe brought forth her firſt-born Son."[1]

He, in whoſe Name every knee muſt bow, is laid upon the ground, in front of a ruſtic and ruinous ſtable; and has nothing to cover him. He extends his arms, to offer himſelf already in ſacrifice. Mary and Joſeph adore him in ſilence. Behind him, the aſs and ox are kneeling, according to the legend, and warm him with their breath. Over the thatched roof of the ſtable, ſix angels chant the *Gloria in excelſis.* On the left, are ſeen the ſhepherds, haſtening on with devotion. The ſchool of Perugino ſeems to have been often inſpired by this compoſition.

The Circumcision. "Be circumciſed to the Lord, and take away the foreſkins of your hearts, ye men of

[1] Parvulus *enim* natus eſt nobis . . . . et factus eſt principat*us* ſup. humeru. ej. —*Iſaias*, ix, 6.

Impleti ſunt dies ut pareret, et peperit filium ſuum primogenitum.—*S. Luke*, ii. 6.

Juda." "And after eight days were accompliſhed that the Child ſhould be circumciſed, His name was called Jeſus."[1]

A little table covered with a worked cloth, and a gold diſh repreſent the altar, upon which the Saviour is to offer the firſt fruits of his blood. The prieſt advances to ſhed it. The Child Jeſus has his eyes and hands raiſed to heaven. Mary and Joſeph are aſſociated with his ſacrifice by holding him; but the Virgin mother turns her head away. Behind the prieſt, are three perſons, who ſeem to be waiting upon him. The building in which the ſcene paſſes is like a church; the lancet windows and the vaults of pointed arches ſupported by fluted pilaſters indicate the tranſition that ſhowed itſelf at Florence in the beginning of the fifteenth century.

The Adoration of the Magi. "The kings of Tharſis and the iſlands ſhall offer preſents: the kings of the Arabians and of Saba ſhall bring gifts." "And opening their treaſures, they offered Him gifts; gold, frankincenſe and myrrh."[2]

This compoſition is very fine. The Holy Virgin is ſeated in the centre; her figure ſtands out from the hut of Bethlehem as it were from the drapery of a throne, and is admirable for dignity and purity. The Child Jeſus ſitting on his mother's knees bleſſes the king

[1] Circumcidimini Domino, viri Juda, et auferte præputia cordium veſtr*um* —Jeremias, iv. 4.

Poſtquam conſummati ſunt dies octo ut circumcideretur puer, vocatum eſt nomen ejus IHESUM.—*S. Luke*, ii, 21.

[2] Reges Tharſis et inſulæ munera offerent; reges Arabum et Sabba dona adducent.—*Ps.* lxxi, 10.

Et appertis theſauris obtulerunt ei *munera* thus et mirram.—*S. Matt.*, ii, 11.

proſtrated to embrace his feet. The young king bearing the gold vaſe is very elegant. On the right of the Bleſſed Virgin, is ſeen the retinue of Orientals. The neareſt reſpectfully contemplate the scene; the more diſtant are looking at, and pointing out, the ſtar which has guided them. On the left, S. Joſeph is diſcourſing with one of the kings.

The Purification. "Preſently the Lord whom you ſeek, and the Angel of the Teſtament whom you deſire ſhall come to His temple." "They carried Jeſus to Jeruſalem, to offer a ſacrifice for Him."[1]

The Ruler of the nations is ſtraitly confined in his ſwaddling clothes. The Holy Virgin is giving him into the hands of the aged Simeon, who lovingly contemplates and adores the Salvation and Glory of Iſrael. Behind the Bleſſed Virgin, S. Joſeph comes up carrying two little doves in a baſket. On the oppoſite ſide, the propheteſs Anna is advancing, with claſped hands. This figure is admirable, and is worthy of Raphael.

The Flight into Egypt. "I have gone far off flying away, and I abode in the wilderneſs." "Ariſe, and take the Child and His Mother, and fly into Egypt."[2]

The Virgin is going away, ſitting on an aſs; ſhe tenderly preſſes the Child Jeſus in her arms. S. Joſeph follows on foot, with his poor proviſion for the journey; he holds, in his left hand, a ſtone bottle, with a ſtaff and

[1] Statim veniet ad templum sanctum ſuum *dominator* (dominus) *quem vos quæritis* et angelus (eſt) teſtamenti quem vos vultis.—*Malachi*, iii, 1.

Tulerunt illeſum in Jeruſalem ut darent oſtiam pro eo. (An inexact quotation; ee S. Luke, ii, 22-24).

[2] Elongavi fugiens: et manſi in ſolitudine.—*Ps.*, liv, 8

Surge, *et* accipe puerum et matrem ejus, et fuge in Egiptum.—*S. Matt.*, ii, 13.

his cloak on the end of it; and in his right, a ſmall round baſket. This compoſition reminds us of Taddeo Gaddi's, in Santa Croce, at Florence.

The Maſſacre of the Innocents. "They have done unjuſtly againſt the children of Juda, and have ſhed innocent blood in their land." "And Herod was exceeding angry, and ſending killed all the men-children that were in Bethlehem."[1]

This is a very remarkable compoſition. Herod orders the maſſacre from the top of a terrace of his palace. A troop of ſoldiers purſues the weeping mothers. The tears and cries of the inconſolable Rachel are given with an inſpiration and intenſity of expreſſion ſeemingly incompatible with Beato Angelico's ſweet and contemplative ſoul. It is true, the executioners do not appear to be furious; but the deſpair of the mothers is ſhown by the trueſt and moſt varied movements. Two women, in the foreground, are ſenſeleſs with grief. Their children are dead, and they take no more notice of the ſcene of ſlaughter around them; one is lying on the body of her ſon; and the other contemplates her child extended on her knees; whilſt another tears the face of a ſoldier with her nails. The moſt diſtant fly, whilſt preſſing the objects of their tenderneſs to their boſoms. One of them ſeems to hope to ſave him; her profile recalls the one we have admired in the Coronation of the Virgin and in the raiſing of the young Napoleone to life. All theſe female heads are drawn and modelled with rare perfection.

[1] Ineque egerunt in filios Juda, et effuderunt ſanguinem innocentem in terra ſua.—*Joel*, iii, 19.

Iratus *eſt valde* (Herodes) *et mittens* occidit omnes pueros qui erant in Bethlehem.—*S. Matt.*, ii, 16.

Jeſus in the midſt of the Doctors. "The wiſe men are confounded, they are diſmayed and taken. There is no wiſdom in them." "They found Him in the temple ſitting in the midſt of the doctors, hearing them and aſking them queſtions."[1]

This compoſition is full of quiet and ſweetneſs. He who confounds human wiſdom is ſitting in the centre. His heavenly look appears to contemplate truth in the boſom of his Father. The doctor on his right has ſought to anſwer him: his book is open on his knees but his geſture expreſſes ſurpriſe and embarraſſment. The one on his left has humbly cloſed his book, and liſtens with compunction and veneration. The countenances of the others expreſs various feelings. The Holy Virgin and S. Joſeph are reſpectfully advancing.

The Baptiſm. "He went down, and waſhed in the Jordan ſeven times." "Jeſus came and was baptized by John in the Jordan."[2]

The Marriage in Cana. "You shall take of the river-water, and it ſhall be turned into blood." "The voice of the Lord hath thundered upon the waters."[3]

The Transfiguration. "And the houſe was filled with the glory of the Lord." "And He was transfigured before them."[4]

[1] Confuſi ſunt ſapientes, perterriti et capti ſunt . . . . Sapientia nulla eſt in eis.—*Jeremias*, viii, 9.

Invenerunt eum in templo ſedentem in medio doctorum, audientem illos et interrogantes *eos*.—*S. Luke*, ii, 46.

[2] Deſcendit et lavit ſepties in Jordane.—4 *Kings*, v, 14.

Venit Jeſus et baptiſatus eſt à Johane in Jordane.—*S. Mark*, i, 9.

[3] Haurietis aquam . . . et vertetur in ſanguinem.—*Exod.*, iv, 9.

Vox Domini intonuit ſuper aquas.—*Ps.*, xxviii, 3.

[4] Et repleta erat gloria domus Domini.—*Ezech.*, xliii, 5.

Tras ſighuratus eſt ante eos.—*S. Matt.*, xvii, 2.

Theſe three pictures are not by Beato Angelico, and we do not know how to explain their preſence amongſt the others. Perhaps the originals had been accidentally deſtroyed, and ſome artiſt of very inferior talent wanted to replace them; but he has ill ſucceeded, for his figures do not approach our painter's, neither in ſtyle nor in execution. Theſe three pictures on the ſame panel are beſides almoſt effaced.

The Raiſing of Lazarus to Life. "I will bring you out of your ſepulchres, O my people." "Jeſus cried with a loud voice, Lazarus, come forth. And preſently he that had been dead came forth."[1]

This compoſition recalls the freſco of Buffalmaco in San Franceſco, at Aſſiſi. Lazarus is ſtanding, with his hands ſtill bandaged. Thoſe who have taken away the ſtone recoil on perceiving the corruption of the tomb. Martha and Mary are kneeling at the Saviour's feet. Their countenances expreſs at once both grief and hope. Chriſt, at the head of his apoſtles, looks kindly on his friend Lazarus.

The Entry into Jeruſalem. "Behold thy King cometh to thee meek, ſitting upon an aſs and a colt, the foal of her that is uſed to the yoke." "Hoſanna to the Son of David: bleſſed is He that cometh in the name of the Lord."[2]

That King, full of meekneſs, comes to take poſſeſ-

[1] Educam vos de ſepulcris populus meus.—*Ezech.*, xxxvii, 12.

Clamavit Jhs voce magna: Lazare, veni foras. Et ſtatim prodiit qui erat mortuus.—*S. John*, xi, 43.

[2] Ecce rex tuus venit tibi . . . . manſuetus ſedens ſuper aſinam et filium ſubjugalem.—Inexact; ſee *Zach.*, ix, 9. [It is exact from *S. Matt.*, xxi, 5.—TRANSLATOR'S note.]

Hoſanna filio David, benedictus qui venit in nomine Domini.—*S. Matt.* xxi, 9.

ſion of his empire on the heights of Calvary. He is croſſing the Mount of Olives, which is to be the witneſs of his agony, and he bleſſes the faithful band accompanying him. As yet we ſee neither Jeruſalem nor the enthuſiaſtic and fickle crowd. Only a few diſciples and the college of the Apoſtles, holding branches, follow him. This march in ſolitude has ſomething ſad and ſolemn in it.

The Betrayal by Judas. "And they weighed for my wages thirty pieces of ſilver." "What will you give me and I will deliver Him unto you? But they appointed him thirty pieces of ſilver."[1]

The hiſtory of our Saviour's Paſſion begins with the treaſon of Judas. The bargain has juſt been concluded, and Judas, before going away, ſtretches out his hand, into which the price of his crime is being counted. This compoſition is diſtinguiſhed amongſt all the others, by the grandeur and ſimplicity of the lines. The phyſiognomy and geſtures of the perſonages are very expreſſive, and the type of Judas is quite that of the avaricious and treacherous man. The building that ſerves as a background for the picture ſeems copied from the baptiſtry at Florence.

The Laſt Supper. "A lamb of the ſame year without blemiſh he ſhall offer." "And they made ready the paſch. And when the hour was come, Jeſus ſat down and the twelve diſciples with Him."[2]

[1] Appenderunt mercedem meam triginta argenteos.—*Zach.*, xi., 12.

Quid vultis *dare* mihi et ego *vobis* tradam illum. At illi conſtituerunt ei xxx argenteos.—*S. Matt.*, xxvi, 15.

[2] Agnum ejusdem *anni* immaculatum faciet ſacrificium (*holocauſtum*).—*Ezech.*, xlvi, 13.

Paraverunt paſca. Et cum *facta* eſſet hora diſcubuit (Jhs) et duodecim diſcipuli (*apoſtoli*).—*S. Luke*, xxii, 13.

The moment chofen by the painter is when our Lord announces to the Apoftles that one of them will betray Him. This picture is inferior to the others. Judas, who betrays himfelf by putting out his hand to the difh, has not the type which we have juft noticed.

The Waffiing of the Feet. "Wafh yourfelves, be clean, take away the evil of your devices." "He putteth water into a bafin, and began to wafh the feet of His difciples, and to wipe them with the towel."[1]

The fcene takes place under a gallery furrounding a little court planted with trees and turf. The Apoftles are attentive and recollected. Our Lord is kneeling before S. Peter, who withdraws his feet, whilft he looks on his Mafter with refpectful adoration. The group is a maflerpiece. Never, perhaps, has the text of the Gofpel been more admirably given.

The Inftitution of the Holy Euchariji. "I will flay for you a great victim upon the mountains of Ifrael, to eat flefh and drink blood." "He that eateth my flefh and drinketh my blood, hath everlafting life."[2]

Our Lord is giving communion, as a prieft, to the Apoftles on their knees. This is one of the occafions in which myftic truth may put on hiftorical truth. The provifion for the repaft muft difappear amidft fo great a myftery; and Nicolas Pouffin had a more Chriftian infpiration, when he repreferited the

[1] Levamini, mundi eftote, auferte malum cogitationum veftrarum.—*Ifaias*, i, 16. Mifit aquam in pelvim et cepit levare pedes difcipulorum et extergere linteo.—*S. John*, xiii, 5.

[2] Ego imolabo vobis victimam *grandem* fuper montem *Ifrael* ut comedatis carnes et bibatis fanguinem.—*Ezech.*, xxxix, 17.

Qui manducat meam carnem et bibit meum fanguinem habet vitam eternam. —*S. John*, vi, 55.

inſtitution of the Holy Euchariſt after Beato Angelico, than when, in his Seven Sacraments, he ſought to ſhow his talent by the luxury of an ancient ſupper.

Jeſus in the Garden of Olives. "Fear not, for I am with thee: I am Thy God. I have ſtrengthened thee." "And there appeared to Him an angel from heaven, ſtrengthening Him."[1]

The apparition of the angel preſenting the chalice to our Lord at prayer is a deſign from the ſchool of Giotto. But the poſture of the three Apoſtles aſleep on the foreground is remarkable for its originality. It is ſeen that they wanted to watch, but that ſleep has overcome them. S. Peter is ſitting in front, with his forehead ſupported and hidden by his hand.

The Kiſs of Judas. "He who ate my bread hath greatly ſupplanted me." "And Judas forthwith coming to Jeſus, said, Hail, Rabbi. And he kiſſed Him."[2]

The principal group is very beautiful. The hypocriſy of Judas contraſts with the calmneſs and ſorrow of Jeſus, who weeps for him whom he would even ſtill call his friend. The ſoldiers and the Jews overturned on his left ſomewhat injure the unity of the ſubject.

Jeſus is Bound. "Behold, they ſhall put bands upon thee, and they ſhall bind thee with them." "But they holding Jeſus led Him bound to Caiaphas the high prieſt."[3]

[1] Ne timeas quia *ego* tecum ſum . . . . Ego Deus *tuus* confortavi te.—*Iſaias* xli, 10.

Apparuit autem ei angelus de cœlo, confortans eum.—*S. Luke*, xxii, 43.

[2] Qui edebat panes meos, magnificavit ſuper me ſupplantationes.—*Ps.*, xl, 10.

Et confeſtim accedens (Judas) ad XPM dixit ave rabbi et oſculatus eſt eum —*S. Matt.*, xxvi, 49.

[3] Ecce data ſunt ſuper te vincula, et ligabunt te in eis.—*Ezech.*, iii, 25.

Beato Angelico does not excel in repreſenting ſcenes of violence. The figure of our Lord always remains calm and dignified. The ſoldiers ſurrounding him are well drawn, but execute without emotion the miſſion they are charged with. In the foreground, S. Peter, armed with a not very dreadful ſword, cuts off the ear of the overturned Malchus.

Jeſus is treated ignominiouſly. "I have not turned away My face from them that rebuked Me and ſpat upon Me." "And they mocked Him and ſtruck Him. And they blindfolded Him."[1]

This compoſition, imitated from Giotto's, is very beautiful. The ſervants of the high prieſt inſult our Lord, pull his hair and ſpit in his face. Jeſus, motionleſs on his throne of deriſion, holds in one hand a reed for a ſceptre, and in the other the globe of the world. The bandage covering his eyes is tranſparent, and allows his look to be ſeen full of meekneſs and patience. Does not this admirable figure well repreſent Him, who is the truth, ſitting in the midſt of ages, receiving the inſults of error and the groſs outrages of vice; ſeeing all, ſuffering all, becauſe He awaits the tears of penitence or the juſtice of eternity? In a corner of the picture, is painted the Denial of S. Peter.

Jeſus before the High Prieſt. "They ſhall ſtrike the cheek of the Judge of Iſrael." "One of the officers

At illi tenentes Jhm duxerunt eum ligatum ad Chaipham principem Judeorum. *S. Matt.*, xxvi, 57.

[1] Faciem meam non averti ab increpantibus et conſpuentibus in me.—*Iſaias*, l. 6. Illudebant ei cædentes. Et velaverunt faciem ejus.—*S. Luke*, xxii, 63.

ſtanding by gave Jeſus a blow, ſaying, Anſwereſt thou the high prieſt ſo?"[1]

Our Lord is ſtanding before the tribunal of the high prieſt. Around his neck is a nooſe, and a ſoldier holds the end of the cord. Behind him is the ſervant, who is going to ſtrike him. The judge and the falſe witneſſes ſurrounding him are well drawn and well draped.

The Scourging. "I am ready for ſcourges, and My ſorrow is continually before Me." "Then therefore Pilate took Jeſus and ſcourged Him."[2]

This ſcene is painted with piety and compaſſion. Beato Angelico ſeems to have heard from the mouth of our Lord the Pſalm of David, and to have applied it to himſelf. He muſt have ſhed many tears in thus repreſenting Him who had ſuffered for him, and his grief was very truly before his eyes, as it was in his heart. Nothing is more ſimple and affecting than this compoſition. Jeſus is bound to the pillar. Two executioners hold the cord binding him, with one hand, and with the other ſtrike him with rods. Our Lord caſts upon the one on his left a ſweet deep look, which ought to convert him.

Jeſus carries His Croſs. "He was led as a ſheep to the ſlaughter." "And bearing His own croſs, He went forth to that place, which is called Calvary."[3]

[1] Percutient maxillam judicis Iſrael.—*Micheas*, v, 1.

Unus aſſiſtens miniſtrorum dedit alapam Jhu dicens: Sic reſpondes pontifici?—*S. John*, xviii, 22.

[2] Ego in flagella paratus ſum, et dolor meus in conſpectu (tuo) *meo* ſemper.—*Ps.* xxxvii, 18.

Tunc *ergo* apprehendit Pilatus Jhm et flagellavit eum.—*S. John*, xix, 1.

[3] Tanquam ovis ad occiſionem ductus eſt.—*Iſaias*, liii, 7.

There is much movement and grandeur in this ſcene. Thoſe who go firſt are entering upon the mountain-roads, whilſt thoſe who cloſe the train are ſtill at the gates of the city. Jeſus follows the two enchained thieves. He turns his head to look at his mother, whoſe grief weighs on him more than his Croſs. A ſoldier menacingly repulſes Mary, who, weeping, follows the footprints of her Son. The lines and drapery of this figure are as beautiful as the expreſſion. The holy women who accompany him are alſo very remarkable. One of them is turning as if to aſk a favour from the Roman officer.

Jeſus is ſtripped of His garments. "They parted My garments amongſt them; and upon My veſture they caſt lots." "The ſoldiers divided His garments, caſting lots."[1]

This ſubject is repreſented in an unuſual manner: nothing in it indicates Calvary and the neighbourhood of Jeruſalem. On the contrary, the ſcene is commanded by high mountains furniſhed with towns and fortified caſtles. The holy women who accompanied our Saviour are abſent, the Croſs and the two thieves have diſappeared. Chriſt is ſurrounded only by the ſoldiers, who are ſtripping him, and two of them are playing at dice for his ſeamleſs coat. Has not Beato Angelico had ſome particular intention, and may we not ſee in this picture a memorial of the events he had witneſſed and been the victim of, when he was

Bajulans XPS ſibi crucem exivit in eum, qui dicitur Calvariæ locum.—*S. John*, xix, 17.

[1] Diviſerunt ſibi veſtimenta mea, et ſuper veſtem meam miſerunt ſortem.—*Ps.* xxi, 19.

Diviſerunt (milites) veſtimenta ejus, ſortem mittentes.—S. *Matt.*, xxvi, 35.

obliged to abandon the convent of Fieſole? Does not Chriſt naked repreſent the Church ſtript by ſchiſm and hereſy? And the two ſoldiers diſputing for the coat without ſeam, are they not the two competitors of Gregory XII, who want to inveſt themſelves with the papacy?

The Crucifixion. "He was wounded for our iniquities, He was bruiſed for our ſins." "And when they were come to the place which is called Calvary, they crucified Him there."[1]

This picture is a prayer at the foot of the Croſs. The ſacrifice is conſummated: the open ſide of our Lord has even poured out water and blood, to prove to us his inexhauſtible love. The new Adam ſeems to awake and contemplate the ſpouſe taken from his breaſt during his ſleep. His eyes are opened upon the Church, which is before him. His executioners are converted; the centurion confeſſes his divinity; he who had given him gall and vinegar to drink raiſes towards him eyes full of repentance and love. The ſoldiers are on their knees, and Longinus, ſtill holding the lance with which he ſtruck him, gathers up the precious blood that reſtored his ſight. On the right, S. John and the holy women ſupport the Mother of Grief, who ſwoons away. This group is as beautiful as the chant of the *Stabat.*

The Burial. "Him the Gentiles ſhall beſeech, and His ſepulchre ſhall be glorious." "Joſeph wrapped the

[1] Ipſe *autem* vulneratus eſt propter iniquitates noſtras, et attritus eſt propter ſcelera noſtra.—*Iſaias*, liii, 5.

Poſtquam venerunt in locum qui dicitur Calvarie, *ibi* crucifixerunt eum.—*S. Luke*, xxiii, 33

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body of Jeſus in fine linen, and laid Him in a ſepulchre."[1]

The perſons who are burying the Saviour pay him their laſt homage. We ſhall find the ſame compoſition again in one of Beato Angelico's maſterpieces, in the Academy at Florence.

The Deſcent into Hell. "He brought them out of darkneſs and the ſhadow of death, and broke their bonds aſunder." "Thou haſt redeemed us to God in Thy blood, out of every tribe and tongue and people."[2]

Jeſus enters triumphant into limbo. The gate of hell has fallen upon the demon, who kept the key of it. The patriarchs haſten towards their Redeemer; Adam and Eve ſtretch out their hands to him. Behind them, are advancing the innocent Abel, Noe with the model of the ark in his hands, Abraham holding the knife of ſacrifice like a palm, David and the prophets. In the corner of the picture, are ſeen two ſcenes of hell: demons fighting with a club and a trident, and a hideous monſter ſqueezing a woman in his arms, as a puniſhment, no doubt, for her voluptuouſneſs. This picture leaves much to be deſired in the drawing; for the figures are heavy and ill-proportioned.

The Holy Women at the Sepulchre. "I roſe up and

[1] Ipſum gentes deprecabuntur, et erit ſepulchrum ejus glorioſum.—*Iſaias*, xi, 10. Joſeph depoſitum corpus JHU, involvit in ſindone, et poſuit *eum* in monumento. —*S. Luke*, xxiii, 53.

[2] Eduxit eos de tenebris et umbra mortis, et vincula eorum diſrupit.—*Ps.* cvi, 14. Redemiſti nos Deus (*Deo*) in ſanguine tuo, ex omni tribu linguarum et populorum.—*Apocal.*, v, 9.

am ſtill with thee." "You ſeek Jeſus of Nazareth; He is riſen, He is not here."[1]

The angel who ſpeaks to the holy women is ſitting upon the ſtone where the Saviour's body lay. Two young women ſtoop down to look into the interior of the grotto. The three Marys are retiring: their attire, by its nobleneſs, reminds us of that of the Saints admired in the Paradiſe of Orcagna, at Santa Maria Novella.

The Aſcenſion. "He aſcended above the heavens, and He flew upon the wings of the wind." "And the Lord Jeſus, after He had ſpoken to them, was taken up into heaven."[2]

In the upper part of the painting, is ſeen nothing but the bottom of our Lord's garment, and the luminous circle ſurrounding him. The Apoſtles and diſciples, with the Holy Vigin at their head, are kneeling in a circle, and follow him with their eyes who is withdrawing his ſenſible preſence from them. Two angels ſtanding near them announce to them his return at the end of the ages.

Pentecoſt. "I will pour out My ſpirit upon all fleſh, and your ſons ſhall prophecy." "They were all filled with the Holy Ghoſt, and they began to ſpeak with divers tongues."[3]

[1] Reſurexi (*exſurrexi*) et adhuc tecum ſum.—*Ps.* cxxxviii, 18.

Jheſum queritis Nazzarenum *crucifixum;* ſurrexit, non eſt hic.—*S. Mark*, xvi, 6.

[2] Aſcendit ſuper celos [*cherubim*] . . . et volavit ſuper pennas ventorum.—*Ps.* xvii, 11.

Deus Jhus poſtquam locutus eſt *eis*, aſſumptus eſt in celum.—*S. Mark*, xvi, 19.

[3] Effundam Spiritum meum ſuper omnem carnem, et prophetabunt filii veſtri.—*Joel*, ii, 28.

Repleti ſunt omnes Spiritu ſancto et ceperunt loqui variis linguis.—*Act. Apoſt.*, ii, 4.

The upper part of the ſupper-room is open, like a church-tribune. The Apoſtles and diſciples, with their heads illuminated with the divine fire, ſurround the Holy Virgin. Before the cloſed door, five perſonages, whoſe head-dreſſes mark them to be of foreign nations, are liſtening, and teſtify their aſtoniſhment at underſtanding one ſame word in different languages.

The Coronation of the Virgin. "I ſaw the Lord ſitting upon a throne high and elevated . . . and all the houſe was full of His majeſty." "Behold the tabernacle of God with men, and He hath dwelt with them; and they ſhall be His people, and God Himſelf with them ſhall be their God."[1]

This picture ſeems to us to repreſent the communion of ſaints. The luminous centre whence the rays iſſue which light up the faces of all the ſaints, is the ſymbol of Jeſus Chriſt uniting all the faithful by the power of the Sacraments and by the outpouring of charity. Our Lord was not ſatisfied with ſending us the Holy Ghoſt; He crowned His work by making His mother and ours, Queen of Heaven, of grace and mercy. In her, alſo, is truly the Tabernacle where God communicates with men, ſince in Mary He has united together all His treaſures, in order to diſtribute them to us through her.

A proof that Beato Angelico has wiſhed to repreſent the Communion of Saints by the Coronation of the Virgin, is, that he has given no individuality to

[1] Vidi Dominum ſedentem ſuper ſolium excelſum et elevatum. Et plena domus majeſtate ejus.—*Iſaias*, vi, 1, 3. (Inexact.)

Ecce tabernaculum Dei cum hominibus et habitavit cum eis, et ipſi populus ejus erunt et ipſe Deus *cum eis erit* eorum *Deus*.—*Apoc.*, xxi, 3.

any of the perſonages aſſiſting at her triumph. He has made them only repreſentatives of thoſe who form the Church in heaven and on earth. Some have the aureola, others have none, and many are accompanied by angel-guardians, who look upon them with ſolicitude and affection. The hierarchy of the Church is indicated by a pope and a biſhop with the tiara and mitre, without the aureola. Beſide them, are religious of various orders, and below them the laity of both ſexes and of different profeſſions. All thoſe kneeling on the ground cannot as yet contemplate the glory of Jeſus and Mary, but await that happineſs in the joy of hope.

We do not pretend to explain each of the fifty-eight raviſhing figures of this picture. It would require the painter himſelf to reveal to us the beauty of his thoughts. What is the meaning of the young girl and knight crowned with flowers; the king holding a roſe, and the angel who ſeems to wiſh to open a little precious vaſe for him? The two muſicians playing on their inſtruments, do they not repreſent Chriſtian art in its ſweeteſt and moſt ſpiritual expreſſion? Beato Angelico might then have been placed near them with his bruſh. He muſt have been in communion with the ſaints, when he made this picture ſo pure and perfect. Our Lord and the Holy Virgin are admirable: they are clothed in garments of the ſame colour, as their ſouls were clothed with the ſame fleſh. The effect of this compoſition is truly heavenly.

The pictures of the Life of our Lord preſent great differences in merit and execution. Heavy and badly-drawn figures contraſt ſometimes with others of ex-

traordinary exactneſs in movement and elegance of drapery. Sometimes, alſo, the work is hard and unfiniſhed, whilſt it is almoſt always remarkable for freedom and finiſh. Muſt this difference be explained by the inequalities of genius and the negligences of improviſation? If we muſt believe Vaſari, our painter never reconſidered his firſt thought. We do not think ſo. Genius certainly does not always maintain itſelf at the ſame elevation, and the humility of Beato Angelico might make him renounce perfections which would have merited for him more glory before men. But the painter, like the orator, when leſs inſpired, does not change his ſtyle; and we do not find Beato Angelico's ſtyle in the defects we have pointed out. We will explain them then by the joint-labour of his brother Fra Benedetto. The latter cultivated painting: Vaſari tells us that he was very well practiſed in it, and that he aſſiſted his brother in his works. We have ſtudied the large miniatures in the choir-books of the convent of San Marco, and that ſtudy has enabled us to diſtinguiſh the hand of the two brothers ſometimes in the ſame picture.[1]

We ſhall, therefore, diſtinguiſh the works of Fra Benedetto from Beato Angelico's, not by the greater or leſs quantity of gold they have put into their pictures, as Chevalier Roſſini propoſes,[2] but by the character of the drawing and the proceſſes of execution. Fra Benedetto's perſonages are generally dumpy and ill-ſet; their heads are too broad, and the

[1] Ben è vero che a far queſti ſu aiutato da un ſuo maggior fratello che era ſimilmente miniatore ed aſſai eſercitato nella pittura.

[2] *Storia della Pittura Italiana*, vol. ii, ch. xvii, p. 257.

extremities badly joined: the feet eſpecially are often diſagreeable. His figures are ſketched with a heavy brown touch, whilſt thoſe of Beato Angelico are prepared with very great lightneſs, and the touch, hardly perceived, is of a brilliant red. The two brothers worked without rivalry and with the ſame inſpiration; but Beato Angelico had a happier and better cultivated talent for rendering his own.

Chapter VII.

THE LAW OF LOVE.—THE LAST JUDGMENT.

THE Life of our Lord is cloſed by two compoſitions, the ſummary and concluſion of it. They repreſent the *Law of Love* which the Goſpel has given to the world, and the Laſt Judgment, which is the ſanction of it.

Doubtleſs, it was difficult to expreſs within a narrow compaſs the fundamental truths of religion: the unity of the two Teſtaments, the fulfilment of the prophecies, the revealed and accompliſhed myſteries, the eſtabliſhment of the Church, the dogmas of the faith, the reign of charity, the hopes of a perfect happineſs and the means of arriving at it. See how Beato Angelico has overcome the difficulty.

In the middle of the picture, on a ground covered with verdure and flowers, is raiſed the triumphant

Croſs. It is the Tree of Life planted in the midſt of the new earthly paradiſe. It has produced the divine Fruit which has ſaved us; its ſhadow can alone protect us, and its ſap render us fertile. A croſs-bearing ſtandard waves there; it is the ſign to point out the way and animate us to the combat. Around the ſtaff is rolled a banderol, on which the twelve articles of the Creed are indicated: DEUS PATER. JHS. XPS. NATIVITAS. PASSIO. RESUREXIO. ASCENSIO. ADVENTUS IN MUNDO. SPIRITUS SANCTUS. ECCLESIA CUM SCIS. VENIA CRIMINUM. SUSCITATIO HOMINUM. VITA ETERNA.

On both ſides, the perſonages of the Old and New Teſtament repeat the Creed with ſublime accord. The Prophets and Apoſtles preſent their banderols, whereon correſponding texts are read. They have all had the ſame God, the ſame faith, the ſame Redeemer; and what the Prophets hailed in the riſing glimmer of dawn, the Apoſtles have contemplated in the broad light of day.

Jeremias has ſaid: Theſe ſhall call me Father, and ſhall not ceaſe to walk after Me.—*S. Peter* replies: I believe in God, the Father Almighty.

David. The Lord hath ſaid unto Me: Thou art My Son.—*S. John.* And in Jeſus Chriſt His only Son, our Lord.

Iſaias. Behold a virgin ſhall conceive, and bear a Son.—*S. James (son of Zebedee).* He was conceived of the Holy Ghoſt, born of the Virgin Mary.

Zacharias. All ſhall look upon Me, becauſe they have crucified Me.—*S. Andrew.* He ſuffered under Pontius Pilate, was crucified, dead and buried.

Oſee. O death, I will be thy death; O hell, I will

be thy bite.—*S. Philip.* He deſcended into hell.—*S. Thomas.* The third day, He roſe again from the dead.

Amos. He hath built His aſcenſion in heaven.—*S. Bartholomew.* He aſcended into heaven, ſitteth at the right hand of the Father Almighty.

Malachias. And I will come to you in judgment, and will be a ſpeedy witneſs.—*S. Matthew.* From thence He ſhall come to judge the living and the dead.

Joel. I will pour out My ſpirit on all the land.—*S. James* (*ſon of Alpheus*). I believe in the Holy Ghoſt.

Solomon the King. She will communicate to me of her good things.—*S. Simon.* The holy Catholic Church, the communion of Saints.

Micheas. The Lord will put away our iniquities.—*S. Jude.* The remiſſion of ſins.

Daniel. I will bring you forth from your ſepulchres, O my people.—*Ezechiel.* Some ſhall awake unto life everlaſting, and others unto reproach.—*S. Matthias.* The reſurrection of the body, life everlaſting.[1]

[1] Tradition attributes to each of the Apoſtles one article of the Creed, which they may have repeated by inſpiration before they ſeparated to evangelize the world. But the aſſignation of the articles to each Apoſtle is not uniform: there are even two modes of dividing the Creed into twelve articles, according as we diſjoin or unite the deſcent into hell and the reſurrection of our Lord, or the reſurrection of the body and life everlaſting. It is to be remarked that our painter has followed both theſe methods. The Apoſtles' Creed proffers the diviſion adopted by S. Thomas Aquinas, and the Symbol of the Prophets that of Durandus. (*See* Bibliothèque Dominicaine, *la Foi, les Œuvres et la Priere*, d'après S. Thomas d'Aquin, p. 46; and the *Rationale* of Durandus, lib. iv. § 25.)

We have given the names of the Apoſtles according to S. Thomas: the following are the texts of the Prophets' Symbol:—

1. Patrem vocabis me, et poſt me ingredi non ceſſabis.—*Jeremias*, iii, 19.
2. Dominus dixit ad me: Filius meus es tu.—DAVID. *Ps.*, ii, 7.
3. Ecce virgo concipiet et pariet filium.—*Iſaias*, vii, 14.

The foot of the Croſs is formed of a candleſtick with ſeven branches, repreſenting the ſeven Sacraments. The Blood of Jeſus Chriſt is the oil which feeds the light of grace in the Church. Banderols paſſed in the branches of the candleſtick point out the Sacraments in the following order, and the texts of the Old and New Teſtament which refer to them.

Baptism. "All in Moſes were baptized, in the cloud and in the ſea." "Go and teach all nations, baptizing them."

Confirmation. "Seek the Lord, and be ſtrengthened." "And thou being once converted, confirm thy brethren."

Orders. "The prieſts ſtood in their order." "Thou art a prieſt according to the order of Melchiſedech."

Euchariſt. "Melchiſedech brought forth bread and wine." "This is My body: do this for a commemoration of Me."

Penance. "If a ſoul hath ſinned, let it do penance for its ſin." "Except you do penance, you ſhall all periſh."

Marriage. "What God hath joined, let no man put aſunder." "This is a great Sacrament, but I ſpeak in Chriſt and in the Church."

4 Aſpicient omnes ad me quoniam confixerunt.—*Zacharias*, xii, 10.

5. O mors, ero mors tua; ero morſus tuus, O inferne!—*Oſeas*, xiii, 14.

6. Qui edificat in cœlo aſcenſionem ſuam.—*Amos*, ix, 6.

7. Et accedam ad vos in judicio et ero teſtis velox.—SOPHON. *Malach.*, iii, 5.

8. Effundam de ſpiritu meo ſuper omnem terram.—*Joel*, ii, 28.

9. Comunicabit mecum de bonis.—SOLOMON REX. *Sapient.* viii, 9.

10. Deponet Dominus omnes iniquitates noſtras.—MALACH. *Micheas*, vii, 19.

11. Educam vos de ſepulchris veſtris populus meus.—DANIEL. *Ezechiel*, xxxvii, 12.

12. Evigilabunt (omnes) alii ad vitam *eternam* et alii *in opprobrium*.—EZECHIEL. *Daniel*, xii, 2.

The painter is often miſtaken in pointing out his texts: no doubt he wrote them from memory.

Extreme Unction. "He ſhall make up ointments of health." "Is any one ſick among you. Let him bring in the prieſts, and let them pray over him, anointing him with oil: and the prayer of faith ſhall ſave the ſick man, and if he be in ſin, it ſhall be forgiven him."[1]

On the right of the Croſs, a nimbed female figure perſonifies the Law of Love. She does not hold a ſword and a cloſed book, like Solomon, who represents the Old Law in the viſion of Ezechiel. Her book is open, becauſe the truth is now without figure and ſhadow. Her only arms is a ſhield inſcribed with theſe words, LEX AMORIS (the Law of Love). Therein is the whole Goſpel, the new commandment our Lord has come to teach by His life and words, To love God and men, as God Himſelf has loved us: this law

[1] Theſe are the texts of the picture:—

BACTISMUS. Omnes in Moyſe baptizati (eſtis) *ſunt* in nube et in mari.—S. PAUL. 1 *Cor.*, x, 2.

Ite, docete omnes gentes baptizantes eos.—*S. Matt.*, xxviii, 19.

CONFIRMATIO. Quærite Dominum, et confirmamini.—*Ps.*, civ, 4.

Tu aliquando converſus confirma fratres tuos. —*S. Luke*, xxii, 32.

ORDO. Sacerdotes ſteterunt in ordine ſuo.—2 *Paralip*, xxx, 16.

Tu es ſacerdos ſecundum ordinem Melchiſedec.—*Ps.*, cix; *Heb.* v, 6.

EUCHARISTIA. Melchiſedec proferens panem et vinum.—*Geneſis*, xiv, 18.

Hoc eſt enim corpus meum. Hoc facite in mea*m* commemoratione*m*.—*S. Luke*, xxii, 19.

PENITENTIA. Si peccaverit anima, agat pœnitentiam pro peccato ſuo.—*Levit.*, v.

Niſi pœnitentiam (egerris) *habueritis*, omnes ſimul (*ſimiliter*) peribitis.—*S. Luke*, xiii, 3.

MATRIMONIUM. Quod Deus *ergo* conjunxit, homo non ſeparet.—*S. Mark*, x, 9.

Sacramentum hoc magnum est, ego autem dico in XPo et in Eccleſia.—S. PAUL. *Eph.*, v, 32.

EXTREMA UNCTIO. Unctiones conficiet ſanitatis.—*Ecclus.*, xxxviii, 7.

Infirmatur quis in vobis? Inducat preſbyteros (*Eccleſiæ*), et orent ſuper eum, ungentes eum oleo (*in nomine Domini*), et oratio fidei ſalvabit infirmum, et *alleviabit eum Dominus*, et ſi in peccato ſit, remittetur ei.—*S. James*, v, 14.

includes all others; and the Church is eſtabliſhed to realize and ſpread it. The Church is the law of the living and eternal love. The ſpouſe of Chriſt is artless and weak like this young female holding the book and ſhield; ſhe has no other attire but her poverty, no other ſword but her doctrine, no other power but her law of love, *lex amoris*. She makes the martyrs triumph, protects the feeble and lays the mighty at their feet: ſhe eſtabliſhes the family and ſociety. Love one another, and all human laws will become uſeleſs; the ſword of juſtice will no longer find the guilty, and peace will reign throughout all the earth.

The law of love which Chriſt has come to give the world, is alſo the new law of art. S. Jerome, commenting on the verſe of S. Matthew, "the things which proceed out of the mouth, come forth from the heart," ſays, "the principle of the ſoul is not, as Plato ſays, in the brain, but, according to Chriſt, in the heart."[1] This, it ſeems to us, is an admirable diſtinction between Pagan and Chriſtian art. Art is a language, of which the mouth is the moſt ſublime organ. Antiquity places the principle of art in the intellect; Chriſtianity, in the will: our Lord has re-eſtabliſhed the ſoul in its true centre. Memory and intellect are the means and miniſters of the will. The will is free and ſupreme, and our heart is its throne and empire; it may uphold it againſt God Himſelf, and it is to ſubdue this one thing, which may truly be ours to do, that the Word

[1] Quæ autem procedunt de ore, de corde exeunt.—*S. Matt.*, xv, 18.
Principale igitur animæ non, ſecundum Platonem, in cerebro eſt, ſed juxta Chriſtum in corde. (*Catena aurea.*)

has wrought all the marvels of creation and redemption. He has taken a heart in order to captivate ours; by our heart only can we honour God and pleaſe Him.

Greece made Minerva iſſue from the brain of Jupiter; the Church has drawn Chriſtian poetry from the Heart of Jeſus Chriſt. Pagan Art has never loved its gods; it has expreſſed the beauties of nature, the intoxication of the ſenſes, or the terrors of man. Perſonal intereſt has been its ſole aim; the palms of Olympus or the bounties of the Emperors: whilſt the life of Chriſtian art is, to love and make Him loved who is the firſt cauſe and the end of it. There its miſſion lies, like that of the Apoſtle and martyrs, and outſide this law of love it ſees only falſehood and vanity.

This law of love, ſo beautiful and ſweet, but ſo diſarmed and forgotten, muſt have a ſanction. The work of our Lord has not ended on earth: all He has ſaid and done, is, ſo to ſpeak, only the preparation for the ſolemn act which will terminate the ages, and open to us the boundleſs ſcenes of eternity: Chriſt will come in all His majeſty, to judge the living and the dead.

The laſt day of the human race is the vaſteſt and moſt ſublime ſubject art can repreſent. The Chriſtian religion alone was able to give its match. Heathen antiquity had imagined in the ſhadows of death a myſterious place, whither each ſoul went to receive its ſentence ſeparately; but painters and ſculptors employed themſelves little in expreſſing the joys of the Elyſian fields and the torments of the infernal regions recounted by the poets. The theology of the Eaſt offered beyond the preſent, only ſucceſſive changes of the metempſycoſis, which granted delays to crime, and

allowed it to brave divine juſtice indefinitely. All in its doctrines was indeciſive, obſcure and individual. The Goſpel-light alone has made to ſhine on the confines of time and on the threſhold of an immutable eternity, that laſt ſcene, in which heaven, earth and hell, all ages, peoples and conditions will be called together: that deciſive moment when the Saviour will come and demand of each an account of his life, when all actions will be judged, truth made plain, hiſtory explained and Providence glorified; that deſirable moment, when thoſe who have thirſted after juſtice ſhall be fully ſatisfied.

This ſublime ſubject was the great poem of the mediæval artiſts. Sculptors placed it at the doors of cathedrals, as at the entrance of heaven. In this prophetic viſion of the Laſt Judgment, Chriſt is ſeated on his throne ſurrounded by angels and ſaints, and near him is the Croſs, as the text of the law. The Virgin without ſpot bends towards her Son, to ſerve as advocate for us. S. John the Evangeliſt or S. John Baptiſt intercedes in the name of love and penitence. Angels ſound the trumpet, and the dead raiſe up their tombſtones: the bleſſed are led into Abraham's boſom, whilſt the reprobate are caſt down into the yawning jaws of hell. On the lower courſes, the vices and virtues are repreſented, which, higher up, receive their chaſtiſements or rewards. Such is the theme which ſculptors in the middle ages have rendered with incredible variety.

Repreſentations of this kind offered their indelible inſtruction in the public ſquares; and there all found fears or hopes. If tyranny did not ceaſe its violence,

ſervitude at leaſt was conſoled, when it perceived, beyond the pangs of life, the glory of virtue and the delights of eternity.

The great ſchool of Giotto was worthy to paint ſo vaſt a ſubject, which the genius of Dante had explained to it. Orcagna eſpecially gave it an admirable manner, in the church of Santa Maria Novella, and under the galleries of the *Campo Santo*. But Beato Angelico, in the repreſentation of the Laſt Judgment, has ſurpaſſed all who have preceded and followed him, by comprehenſion of the ſubject, beauty of compoſition and grandeur of character.

The oldeſt Laſt Judgment by Beato Angelico is the one cloſing the Life of our Lord. It is inferior to to the others, but ſtill preſents beauties of the firſt order. This compoſition, double the ſize of the other pictures, is framed, like them, with texts of Holy Scripture. "Let the nations come up into the valley of Joſaphat; for there will I ſit to judge all nations." "He ſhall ſit upon the ſeat of His majeſty, and judge the good and the bad." "Come ye bleſſed of My Father, poſſeſs the kingdom prepared for you." "Go, ye curſed, into everlaſting fire."[1]

Chriſt is ſitting in the midſt of a circular glory; and near him, the Bleſſed Virgin, S. John Baptiſt, the Apoſtles, and the founders of Orders are ranged on the clouds of heaven. In the lower part, the reſur-

[1] Aſcendant gentes in vallem Joſaphat; quia ibi ſedebo, ut judicem omnes gentes.—*Joel*, iii, 12.

Sedebit ſuper ſedem majeſtatis ſuæ (et judicabit bonos et malos).—*S. Matt.*, xxv., 31.

Venite, benedicti Patris mei; poſſidete paratum vobis regnum.—*S. Matt.*, xxv, 34.

(*Diſced*) ite *à me*, maledicti, in ignem eternum.—*S. Matt.*, xxv, 41.

rection of the dead is ſhown in two perſonages iſſuing from their tomb, whoſe expreſſion and geſtures make known their different lots. On the right, on a flowery turf, the bleſſed of every ſtate contemplate the heaven awaiting them, and receive the fraternal kiſs of their guardian-angels; whilſt on the left, the reprobate are dragged pell-mell by devils into hell.

The upper part of this compoſition is admirable. Chriſt is calm and terrible: his uplifted right hand is full of power. His half-opened garment lets the wound of his ſide be ſeen. The adjuſtment of his mantle has a fulneſs and nobleneſs which recalls the fineſt Greek types. The two groups of ſaints compoſing his tribunal may be compared with thoſe ſeen in the Diſpute of the Holy Sacrament. If Raphael has a purer deſign, a more learned pencil and more varied lines, Beato Angelico has graver attitudes, more truthful expreſſions and a more religious character; and in relative talent, it muſt aſtoniſh us that there was the interval of nearly a century between the two painters. The elect ſtill on the earth breathe peace, the certainty of happineſs, and all that ſenſe of love and adoration which Beato Angelico knew ſo well how to give. The reprobate are painted with extraordinary force and freedom of pencil. They preſent foreſhortenings and movements, which remind us of the hell and thunder-ſtricken of Luca Signorelli in the freſcoes of the cathedral at Orvieto. The two ſides of this compoſition are united together by a remarkable group: an angel who is ſeparating the good from the bad, drags along one damned, whoſe geſture and figure expreſs all the anguiſh of deſpair.

The other Laſt Judgment, which the Academy of Fine Arts at Florence poſſeſſes, is grander and more complete. It was executed for the church of the Camaldoleſe, and ſerved to ornament the ſeat of the celebrant at high maſs.[1] We may perhaps be allowed to borrow the beautiful deſcription of it given by Comte de Montalembert, who is ſo capable of appreciating and praiſing the merit of Beato Angelico.

"Imagine a board of ſome feet ſquare. In the middle of the upper part, our Lord is ſeated in his glory. His arms are ſtretched out; his right hand, imprinted with the radiant wound of the crucifixion, is open on the ſide of the elect, whom he ſeems inviting to enter into his kingdom: his left hand is equally extended on the ſide of the damned, but it is cloſed, and they can only ſee the back of it. This geſture alone ſays everything; it has a ſublime ſimplicity. Our Lord is in the midſt of a cloud of ſeraphim, diſpoſed in the form of an almond (a form conſecrated to the Trinity, of which that fruit is the ſymbol): theſe ſeraphim are red, to expreſs the ardour of the love conſuming them. Around them, is ranged, in concentric ellipſes, the whole heavenly hierarchy in adoration, each order with its ſymbol, the Archangels with the *pallium*, the Powers with helmets and lances, &c.: each little figure is a charming miniature in

[1] Fece . . . nella chieſa de' monachi degli Angeli un Paradiſo ed un Inferno di figure piccole, nel quale con bella oſſervanza fece i beati belliſſimi e pieni di giubbilo e di celeſte letizia, ed i dannati apparecchiati alle pene dell' inferno in varie guiſe meſtiſſimi, e portanti nel volto impreſſo il peccato e demerito loro. I beati ſi veggiono entrare celeſtemente ballando per la porta del paradiſo, ed i dannati dai demoni all' inferno nell' eterne pene ſtraſcinati. Queſta opera è in detta chieſa andando verſo l'altar maggiore a man ritta, dove ſta il ſacerdote, quando ſi cantano le meſſe, a ſedere.

itſelf. At the feet of Chriſt, an angel raiſes a triumphant Croſs, and two others are ſtill ſounding long trumpets, which have wakened the human race. On his right, Mary, clothed with a long white robe ſtudded with ſtars and lined with green (the emblematic colour of hope), with her hands timidly croſſed on her breaſt, raiſes towards her Son a tender look of love and prayer for poor mortals. On his left, S. John Baptiſt preſents the ſymbolical lamb to the Supreme Judge, as if to appeaſe him. Behind the Queen of Angels, are the greateſt of the ſaints: Joſeph, at the ſide of Mary, and as if protected by her; Peter, with the gold key of paradiſe and the ſilver key of purgatory; Paul, with his ſword; Moſes; David, with his harp; Francis of Aſſiſi, with his bright ſtigmas; Stephen, his figure all impreſſed with the joy of martyrdom; and many others. Light white clouds enſhroud their feet; and long rays of fire glitter on every ſide around them, for they are already in the boſom of celeſtial glory. Nothing can equal the expreſſion of all the heads, that ineffable mingling of calm and ſerene beatitude and of holy reverence, with which the burſt of divine juſtice ſtrikes them. The moſt exacting imagination remains ſatisfied and even ſurpaſſed; it ſeems, as Vaſari himſelf writes, that the ſouls of the bleſſed cannot be otherwiſe in heaven. The lower part of the picture perfectly correſponds with the upper half: the centre is occupied with a long avenue of open and empty graves, and the perſpective of them is terminated with the great tomb of Chriſt, which alone is cloſe, *becauſe it has nothing to give up.* The judgment is being pronounced; and every one

knows his lot. On the left, the damned of every claſs, amongſt whom our Beato (although born in an age of fanaticiſm and oppreſſion) has not feared to place kings, cardinals and a great many monks, are dragged by a throng of devils towards hell at the extremity of the picture, where the ſeven capital ſins are ſeen puniſhed in ſeven different circles; and at the bottom, the great Lucifer of Dante, devouring a ſinner in each of his three chaps. On the right, are the elect; and here may be ſeen to what degree Chriſtian genius gets the better of difficulties, and how an inconceivable variety may be reconciled with the moſt complete unity: all have the head raiſed towards heaven, and look on their Saviour, whilſt thanking and adoring him, and not one is like his neighbour. In the firſt rank, is a pope, whoſe calm and lofty countenance ſeems to expreſs eſpecially the joy of repoſe after his hard labours; behind him, an emperor, type of Chriſtian chivalry; then a king, and beſide the king a poor pilgrim, who has journeyed even to heaven; a young princeſs all radiant with purity and faith; very many religious, biſhops, laymen and monks of raviſhing beauty, but in whom it is well ſeen that the phyſical beauty is only the outward beaming of moral beauty. But ſee the guardian-angels who go ſeeking the elect, over whom they have watched during the time of trial. Each angel is kneeling at the ſide of his elect, impreſſes a fraternal kiſs upon his lips, and then conducts him to heaven acroſs a flower-enamelled meadow, where angels and ſaved men dance together, *Cantantes choroſque ducentes in occurſum regis.* Both are crowned

with white and red roſes; and in the ſingle expreſſion of their hands holding each other, there is a treaſure of poetry. The round being finiſhed, two and two they wing away towards the heavenly Jeruſalem. Its glittering walls are ſeen in the diſtance; the half-opened portal allows a torrent of golden rays to eſcape, in the midſt of which two of the bleſſed are being loſt, it may be an angel and an elect, or two ſouls who have loved each other and been ſaved together.

"'Suſo alle poſte rivolando iguali.—*Purg.*, c. viii.

"Add to this ſketch the preſtige of a freſh and pure colouring, a correct deſign without anatomical exaggeration, draperies of perfect grace, and expreſſions of countenance truly divine, and we ſhall have a feeble idea of this *Laſt Judgment*. When we have ſeen and underſtood it, we remain quite cold before that of Michael Angelo."[1]

[1] *Du Vandaliſme et du Catholiciſme dans l'Art*, p. 99.

["It is about ſeven palms long, and its ſummit is in the form of three arches, the central one being largeſt, and the two ſide ones ſmaller. The Final Judgment occupies the central one; in that on the right, he painted Paradiſe; and in that on the left, Hell. The figures are of the dimenſions of thoſe which he painted on the gradini of his pictures." . . . . "But more charming than even this, are the kiſſes and embracings which the Elect interchange with the Angels who protected and guided them on the path of peril. Kneeling, they claſp each other in heavenly affection. The idea of the painter, probably, was to exhibit the angels, venerating in theſe bodies, humanity glorified. The greetings between the angels and the elect terminated, we ſee them linking hands and gracefully dancing on a ſweet meadow, enamelled with moſt beauteous flowers. Their garments gliſten with innumerable little golden ſtars; the head of each is wreathed with a garland of white and red roſes, whilſt a brilliant little flame burns on the forehead of each angel. Then light, aery, graceful, and even during the dance abſorbed in ecſtatic contemplation, carolling and ſinging they advance towards the celeſtial Jeruſalem; and the nearer they approach to it, the more etherial and luminous do their bodies become; till at laſt, arrived at the gates of the holy city, they appear to be trans-

After this fine deſcription, it remains for us only to preſent ſome obſervations on the execution of the picture. The upper part is admirable for light, colouring and purity. The lower part is far from offering the ſame qualities. The compoſition of it is fine, and the groups well diſpoſed; but the figures are ſhort and ill-deſigned.[1] How explain this contraſt? We do not heſitate to perceive in this picture the joint workmanſhip of the two brothers, Beato Angelico and Fra Benedetto. The attentive ſtudy of the painting will juſtify, we hope, what we have ſaid of the ſtyle and execution of the two artiſts. There was a great inequality between their talents; but Beato Angelico was too modeſt to retouch his brother's paintings and harmonize them with his own. He has begun the painting, and Fra Benedetto finiſhed it, by copying doubtleſs the lower part of ſome other Laſt Judgment, of which this one appears to be a repetition.[2]

This Laſt Judgment is the one which forms part of the gallery of Cardinal Feſch.[3] A great number

muted into moſt ſubtile and reſplendent ſpirits; and then, two by two, holding each other's hand, they are introduced into eternal beatitude. Where did the painter find this ſweet conception? How was he able to develop ſuch varied beauties? We confeſs our inability to give or imagine a reply."—MARCHESE, *by Meehan*, vol. i, pp. 235, 238. TRANSLATOR'S note.]

[1] P. Marcheſe has remarked this difference. "E queſta parte del dipinto, ſe nella compoſizione non è del tutto infelice, cede di gran lunga al rimanente, coſi nel diſegno come nella eſecuzione" (p. 281).

[2] On the gold of the framing theſe words, traced with a point, are read beneath the hell, "*In inferno nulla eſt redemptio.*"

[3] I have not been able to ſtudy this picture at leiſure. Cardinal Feſch died in 1839, juſt when I was to have had the honour of being preſented to him, and I only ran over his gallery on the day of his interment. I have been aſſured that this Laſt Judgment is now in England, in the gallery of Lord Ward.

of artiſts look on it as the maſterpiece of Beato Angelico. The compoſition is the ſame as the one of which Count de Montalembert has given a deſcription, that cannot be repeated. All its ſuperiority lies in the execution, in the purity of drawing, ſweetneſs of pencil and elegance of the figures. We have been able to compare together ſome outline drawings of the angels flying towards heaven with the elect, with the celebrated female dancers found at Pompeii and preſerved in the Bourbon Muſeum at Naples.[1] Theſe pictures, executed on a black ground, are perhaps the moſt perfect relics of ancient painting we poſſeſs. They have many points of reſemblance with the work of Beato Angelico; in the matter of art, there is the ſame talent, the ſame grace, the ſame lightneſs, but employed with a different inſpiration and with quite a different aim. The half-clothed females in tranſparent draperies diſturb the ſenſes, by their wanton poſtures and voluptuous forms. The artiſt has placed them on a black ground, like evil deſires in the ſhades of our heart, and has decorated the walls of a banquet-hall with them, in order to arouſe thoughts of debauchery amidſt the pleaſures of the table. Our painter, on the contrary, has conſecrated the delicacy of his pencil to repreſent the joys of ecſtacy and the triumph of virtue: in the full light of truth, he has painted heavenly dances, which inſpire peace and hope. The chaſte figures flying away two and two attract and purify our ſoul, by detaching it from the ſeduction of the ſenſes. God has created

[1] See *Antiquités d'Herculanum*, par David, graveur, 1 vol., p. 64 et ſeq.

artiſts as the angels; according as they are faithful or unfaithful to Him, they remove us from, or bring us nearer, the Creator.

Another maſterpiece of Beato Angelico is the ſmall Laſt Judgment in the Corſini Gallery, at Rome.[1] None of his pieces have been painted with greater care and love. The compoſition is not ſo extenſive as the others: it ſeems to have been executed for a religious order. Chriſt is ſeated in his glory: with one hand he curſes the damned; and in the other he holds an open book, wherein are the ſymbolical Alpha and Omega. In front of him, on his right, is S. Peter with the keys; on the left, S. Paul with the ſword upon his knees. They hold open books, and might be hearing the fulfilment of the text more unchangeable than earth and heaven. Behind theſe two great ſaints of the Church, are two Apoſtles; a pope (S. Gregory?); a biſhop (S. Auguſtin?); a deacon (S. Lawrence?); and the founders of orders, S. Benedict, S. Dominic and S. Francis of Aſſiſi. In the upper part and as the back-ground, is a multitude of angels variouſly diſpoſed and of charming expreſſion. At the bottom of the tribunal, and in the azure ſky, an angel with golden wings raiſes the Croſs which judges the world; on his right, an angel makes the trumpet of the reſurrection heard; whilſt on his left, another angel ſhows, with one hand, the crown of recompenſe, and with the other, the rod of chaſtiſement.

[1] This picture and two others which accompany it and repreſent the Pentecoſt and the Aſcenſion, came out of a church in the environs of Florence, of which the Corſini family had the patronage. The figure of Chriſt in the *Aſcenſion* is very beautiful; the picture of the *Pentecoſt* has been unfortunately retouched.

In the lower part, a line of empty tombs divides the bleſſed from the reprobate, repreſented on both ſides by religious of various orders. Again the angels come to embrace, with overflowing joy, thoſe who were entruſted to them on earth. This idea was like a devotion in Beato Angelico; but it muſt be remarked that he never repreſents angels embracing females, fearing, no doubt, to arouſe ſome profane thoughts by that heavenly kiſs.

Hell is expreſſed with an extraordinary energy and vivacity of pencil. This picture, deſtined for the inſtruction of a cloiſter, reminds us that Beato Angelico belonged to the part of the reform of which the great S. Catherine of Sienna had been the Apoſtle. The vices of religious are particularly attacked in it. The hideous embraces of devils contraſt with thoſe of the angels. One devil drags to himſelf a monk, whoſe purſe, hung at his neck, points out his crime; another lifts from the head of a Franciſcan the cardinal's hat, the dream of his ambition and the cauſe of his perdition. All theſe figures expreſs remorſe and deſpair. In the midſt of the damned, a terrified nun raiſes her veil with a dramatic geſture, which proves how greatly our painter poſſeſſed all the reſources of his art. This picture, which has the dimenſions of a miniature, has all the grandeur and ſtyle of a monumental painting.

A fifth Laſt Judgment attributed to Beato Angelico is in the Muſeum at Berlin. M. H. Fortoul has eulogized it in his work on Germany.[1] Yet this is only a repetition, or perhaps a copy, of the picture

[1] *L'Art en Allemagne*, vol. ii, p. 248.

at Florence, and an awkward reſtoration has a great deal leſſened its value. In the gallery of the Uffizi, is alſo preſerved the original deſign of another Laſt Judgment, but we are not acquainted with the picture.

Thus our painter has, many times, and always admirably, repreſented this grand ſubject, which, in our days, we dare no longer undertake. We ſeem to have loſt the comprehenſion of it, ſince the gigantic talent of Michael Angelo has profaned it in the Siſtine chapel, to the pitch of ſcandalizing Aretino himſelf.[1] Painters have ſeen in it nothing more than an occaſion of ſhowing their talent by picturesque poſitions and fine laying-

[1] Cæſar Cantu, in his *Hiſtorie Univerſelle*, vol. xiv, p. 255, gives this letter of Aretino, dated Venice:—"November, 1565. Is it poſſible," ſays he, "that the great Michael Angelo has wiſhed to ſhow as much religious impiety as artiſtic perfection? Is it poſſible that you, ſo ſuperior to men that you diſdain their ſociety,—*you* have done this in the greateſt temple of God, over the firſt altar of Jeſus, in the moſt renowned chapel of the world, in a place where the great cardinals of the Church, where venerable prieſts and the Vicar of Chriſt confeſs, contemplate and adore His body, blood and fleſh? Your work would have been better ſuited for a ſaloon of voluptuous baths than for ſo auguſt an aſſembly. But our ſouls have more need of devotion than of vigour of deſign. May God then inſpire the ſanctity of S. Paul, as He inſpired the bleſſedneſs of Gregory, who preferred to ſtrip Rome of the ſuperb ancient ſtatues rather than, on account of the perfection, to deprive the humble images of the ſaints of the reverence of their faithful."

Salvator Roſa, in his Satyres, alſo reproaches Michael Angelo for the nudities of the Siſtine chapel, which to him looks like a ſtove:—

"Dovevi pur diſtinguere e penſare
Che dipingevi in chieſa: in quanto a me
Sembra una ſtufa queſto voſtro altare . . .
Dunque là dove al ciel porgendo offerte
Il ſovrano paſtore i voti ſcioglie,
S'hanno a veder le oſcenità ſcoperte?"

out of ſcene. Therein is not the true aim of art. The love of glory is an egotiſtical feeling, which leads genius aſtray as it diſturbs ſociety. The love of God can alone realize the True, the Beautiful, and the Good, and preſerve them in an admirable unity.

Chapter VIII.

PICTURES BY BEATO ANGELICO IN THE MUSEUMS AND CHURCHES OF FLORENCE.

THE painter of Fieſole has enriched particular churches, convents and chapels of Florence with his pictures. Theſe maſterpieces were made to be placed near the tabernacle, amidſt the incenſe and lights, in order to ſtir up the piety of the faithful. Revolutions have torn them from their ſanctuaries, to expoſe them in muſeums, where they contraſt with all around them. Thoſe Virgins, thoſe Chriſts, thoſe angels ſo beautiful and pure, are now found mixed with ordinary portraits and the profane nudities of the Renaiſſance: they are the ſacred veſſels of the temple in the midſt of Belthaſar's feaſt. Muſeums offer to the mind an idea of pillage and a proof of decay. Art is become enſlaved and mercenary, when it no longer

works for public monuments. It went and offered its works to the caprices of princes; and then palaces were filled with pictures inſpired by intereſt and vanity, but have afterwards received better gueſts. They have collected religious paintings made for other places and other times. Muſeums are medleys like the world; each one can there chooſe friends after his heart. Let us go there and ſeek Beato Angelico; and if we ſometimes find him in bad company, the preſence of vice will make his virtue ſhine more bright.

The gallery of the Academy of Fine Arts at Florence is the richeſt in Beato Angelico's pictures. Beſides thoſe we have ſpoken of, it poſſeſſes other maſterpieces, which we are about to examine.

Without contradiction, the moſt remarkable is the Deſcent from the Croſs, in the room of the great pictures, No. 14. Vaſari informs us that it was in the church of Santa Trinita. "In Santa Trinita," he ſays, "a picture in the ſacriſty, repreſenting a Deſcent from the Croſs, is executed with ſo much care, that it may be reckoned amongſt the beſt works he ever did."[1] This picture is nearly one metre and ſeventy centimetres in height, and eighty centimetres in width: the upper part is divided into three ogives correſponding with the three principal groups. The ſummit of Calvary has been abandoned to the faithful diſciples; the Croſs is placed in the centre of the compoſition, two ladders are applied to it, the diſciples reſpectfully take down the body of our Lord laid in the ſleep of death, and S. John is going to receive it tenderly into

[1] "In S. Trinità una tavola della ſagreſtia dove è un depoſto di croce, nel quale miſe tanta diligenza, che ſi può fra migliori coſe che mai faceſſe annoverare."

his arms. This group is admirable for lines and expreſſions. The Chriſt is a very remarkable deſign: his fair body bears the marks of the ſcourging; his head is of a divine purity; on his cruciform aureola are read the words, "CORONA GLORIE," the crown of glory; for He had need to ſuffer thus, to enter into glory. On the right of the Saviour, is the group of holy women bringing the linen for the burial; S. Mary Magdalen is ſtill kiſſing his feet; and the Holy Virgin contemplates him in the trance of grief. The pious hand of the artiſt has written on her aureola the praiſe he was daily reciting in her office: "O Virgin Mary, there is none like unto thee," "VIRGO MARIA N. E. T. SIMILIS." The other females ſurrounding her are admirable for their attitude and expreſſion. On the oppoſite ſide, the diſciples contemplate the ſcene, and diſcourſe on the Paſſion; the one neareſt the Croſs ſhows with one hand the crown of thorns, and with the other the three nails. It is impoſſible to render compaſſion and gratitude in a more ſtriking manner. In the foreground of the picture, between this group and the central one, a young man on his knees prays to the Saviour, and, ſtriking his breaſt, adores him. The painter has lent him all his own feelings. On the frame beneath the Chriſt, is read, "I am counted among them that go down to the pit;" beneath the holy women, "They ſhall mourn Him as an only ſon, for He was innocent;" beneath the diſciples, "Behold how the Juſt One dies, and no one thinketh of it in his heart."[1]

[1] Eſtimatus ſum cum deſcendentibus in lacum.
Plangent eum *planctu* quaſi *ſuper* unigenitum, quia innocens.
Ecce quomodo moritur Juſtus, et nemo percipit corde.

Yet this ſcene of anguiſh has ſomething of a heavenly peace. It is the Paſſion meditated with love in ſolitude, and the tears it cauſes to flow are ſweeter than all the joys of earth. A divine light ſeems to illumine all the perſonages; and the painter has ſpread a beautiful carpet of flowers and verdure beneath their feet. The landſcape is executed with incredible charms; it is as fine and lightſome as the moſt graceful perſpectives of Flemiſh pictures. On one ſide, is ſeen the city of Jeruſalem, and on the other, the mountains of Judea. Angels appear in the ſky, to unite in the adoration of men. There is no picture which makes the ſoul of Beato Angelico better underſtood.[1] Here are the holy thoughts with which he inſpired a young perſon, whoſe impreſſions the Count de Montalembert has greatly wiſhed us to impart. She wrote: "Oh, what exceſs of love of God, of immenſe and burning contrition, muſt that dear Beato Angelico have had on the day he painted it! How he muſt have meditated and wept, that day, in the depth of his little cell, over the ſufferings of our Divine Maſter! Every ſtroke of the pencil, every tint which came from it, ſeem to be ſo many acts of ſorrow and love iſſuing from the bottom of his ſoul. What a moving ſermon is the ſight of ſuch a picture! . . . O delicious maſterpiece! Oh, what a happineſs, what true grace, to be able to contemplate, in this marvellous repreſentation of our Lord's Paſſion, the heart ſo ardent and contrite of the ſaint, which thus breathes the ſentiments of

[1] There is a Deſcent from the Croſs, by Starnina, which has ſome reſemblance with Beato Angelico's. There are found in it, again, the diſciple who carries the crown and nails, and the one who is kneeling in the foreground. But what inferiority! (See Rosini, *Storia della Pittura*, t. xxxi.)

ſorrow and love inundating his ſoul, during his long hours paſſed in the calm of ſolitude and in the preſence of God. Grant me, O Lord, ſome part in this exceeding contrition, that whilſt contemplating theſe works, my heart may be ſo profoundly initiated, by this ſeraphic religious, into the way of Thy ſorrows, that I may inceſſantly think of ſharing in them, and urged by love, of entering into this road of the Croſs, every time it pleaſeth Thee to ſend me troubles. Perhaps I ought to limit my requeſt to ſubmiſſion; but it is too little. Oh! yes, the force of love, that is what I ſigh for, that is what I entreat Thee to grant me, after having ſeen all the works of Thy painter. Others look at them ſimply as works of art. I myſelf have drawn from them—I feel it—unſpeakable conſolation and deep inſtruction."[1] It is impoſſible to make a more ſplendid eulogy on this picture. Has ever work of art inſpired ſuch feelings?

This compoſition is framed with little pictures, as a diamond is ſurrounded with precious pearls. Theſe pictures, twenty in number, are real maſterpieces. We will particularly point out, on the left, S. Lawrence, of an admirably purity; S. Francis of Aſſiſi; S. Michael, whoſe head is ſet off by his golden wings: on the right, S. Jerome, holding an iron diſcipline and a ſtone, with which he has made his breaſt bleed; S. Stephen, of charming youth; S. Dominic, with the capuce on his head; S. Peter Martyr; and S. Peter the Apoſtle, holding the keys and book. All theſe figures are admirable in execution and of great character. The upper part of the picture is crowned with three ſub-

[1] *Du Vandaliſme et du Catholiciſme dans l'Art*, p. 97.

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jects, not by our painter, but attributed to Lorenzo degl' Angeli, a Camaldolese monk. The subjects of them are, the Resurrection, the holy women at the sepulchre, and the *Noli me tangere*.[1]

[1] ["The painting of the Deposition from the Cross is about seven palms high by eight wide; its upper part is pointed, or, to speak more intelligibly, is in the form of three triangles, which are divided from the principal painting by a gilded cornice. The points and cornice are beautifully chiselled and painted, the former being ornamented with many little histories, and the latter with some minute figures of Saints, somewhat larger in their dimensions, and certainly far more perfect than those which he executed in the Perugian painting. Contrary to his usual idea, he here represents Mount Calvary clothed with flowers and verdure, as though he meant to signify that the foot-prints and blood of the Redeemer caused the most beautiful vegetation to flourish on that accursed hill. That such was the painter's idea may be collected from the fact of the distant mountains in the back ground (the perspective of which is admirable,) being treeless and herbless, if we except here and there some isolated palm. On the opposite side is a good perspective of Jerusalem, designed and finished with incredible diligence. The figures are disposed in three groups; in the centre are two disciples, who, standing on the steps of the ladder that leans against the Cross, lower the Redeemer's body; at the ladder's foot two disciples support the sanctified remains, and the youngest of the two who betrays such wonderful emotion is the Evangelist John; a fifth, prostrate on the earth, adores the body, and raising his hand to his breast seems to say, '*I should have died this ignominious death!*' The group on the left presents six figures, one of which holds the thorny crown in his right hand, and in his left the bloody nails wherewith the Redeemer's hands and feet were pierced; whilst he exhibits them to an old man who contemplates them in profound dolor. . . . Two of the disciples gaze intently on the dead body of Christ, and in their midst is one who, unable to restrain his tears, buries his face in his hands and sobs almost audibly. . . . The group on the right is composed of pious women. Whosoever would find the tender and loving Magdalene let him seek her at the feet of Jesus. The Angelico represents her supporting them and imprinting her last kiss on them. Behind her is the Mother. Oh! what a woe-begone Mother! Grief and agony have so wrung her heart, that the eye knows not on which of the two objects it should rest—the lifeless body of the Lord, or on her, the most afflicted of women! Who can behold this work and not feel love and sorrow stirring in his heart? Two women hold the winding-sheet, and two others contemplate the poignant anguish of Mary; but the last figure at the side is the most beautiful of all; it is that of a woman whose whole person is robed in a violet mantle, which she gracefully gathers over her bosom, thus revealing only the exquisite beauty of her face. The figure of the Redeemer is perfection itself, and nothing can exceed the softness of the lines or

The Academy of Fine Arts poſſeſſes a picture which ſeems to be the continuation of this Deſcent from the Croſs, and to have been executed at the ſame time. It is the Burial, found in the room of little paintings, and made for the confraternity of Santa Croce del Tempio.[1]

This compoſition is full of touching melancholy. It is no longer the heavenly brightneſs which ſhone juſt now on the height of Calvary, but the ſweet evening twilight when the day is only a recollection. The ſcene takes place near the walls of Jeruſalem, in a lonely garden. All are paying their laſt homage to the Sacred Body of the Saviour. The inſtruments of his Paſſion, his crown, and the nails which leſs than his love faſtened him to the Croſs, are placed near him as the inſignia of his royalty. Amongſt the holy women and diſciples, Beato Angelico has painted S. Dominic and Beata Villana, a tertiary, whoſe relics repoſe at Santa Maria Novella. In front of her we read theſe words: XPO IHV, LAMOR MIO CRVCIFISSO: Chriſt Jeſus, my crucified love. It is the cry of all theſe perſonages, as well as of our painter.

In the ſame room, are alſo many pictures by Beato Angelico. No. 43, a picture in two parts: below, the Adoration of the Magi; above, a Pietà. The head of Chriſt is very beautiful. Unfortunately this painting is damaged. Nos. 51 and 54, fragments of the Legend

the delicate tranſparency of the mezzotints. The nude which exhibits the ſtripes of the ſcourge and the marks of the nails is moſt correct. The anatomy is well defined; nor is there a ſingle trace of that harſhneſs that offends us in the productions of the Giotto ſchool.—MARCHESE, by *Meehan*, vol. i, p. 231. TRANSLATOR'S note.]

[1] Per la compagnia del Tempio di Firenze fece in una tavola un Criſto morto.

of S S. Coſmas and Damian. Theſe two pictures are badly preſerved and much inferior to thoſe we ſhall find in the chapel of the Painters at the Nunciata. No. 39, a Madonna holding the Child Jeſus. The ſtyle recalls the painting at Perugia and Cortona. The head of the Virgin is of great purity. This picture is ſurmounted with a repreſentation of the Holy Trinity.

The exhibition-room of the Academy of Fine Arts offers us three other very remarkable Madonnas.

No. 13. The Bleſſed Virgin, clothed in a blue mantle, holds the Child Jeſus on her knees; two angels in bright red robes are behind her throne; on the right, S. Peter Martyr, S. Coſmas and S. Damian; on the left, S. Francis, S. Antony and S. Auguſtin. The architectural background recalls the deſigns of Brunelleſchi. This picture is remarkable for drawing and colouring. The gradino is not ſo well preſerved: in the centre, a Pietà; on one ſide, S. Dominic, S. Bernardine and S. Peter the Apoſtle; and on the other, S. Peter Martyr, S. Mark and S. Auguſtin.

No. 16 is probably the altar-piece executed by Beato Angelico for the high altar of San Marco.[1] According to the teſtimony of Vaſari, it was one of the moſt beautiful works of the artiſt, but its ſtate of preſervation now leaves much to be deſired. The Holy Virgin is

[1] Ma particolarmente è bella a maraviglia la tavola dell' altar maggiore di quella chieſa, perchè oltre che la Madonna muove a divozione chi la guarda per la ſemplicità ſua, e che i ſanti che le ſono intorno ſono ſimili a lei, la predella nella quale ſono ſtorie del martirio di S. Coſimo e Damiano, e degli altri, è tanto ben fatta, che non è poſſibile immaginarſi di poter veder mai coſa fatta con più diligenza, nè le più delicate o meglio inteſe figurine di quelle.—This gradino is in the chapel of the Painters, in the cloiſter of the Nunciata.

ſeated upon a throne, ſurrounded with angels. On her right, are S. Dominic, S. Francis and S. Peter Martyr; and on her left, S. Lawrence, S. Paul and S. Mark. S S. Coſmas and Damian, patrons of the Medici, are kneeling before her. All theſe perſonages are grouped with great ſkill: there is no longer the ſymmetry of the ſchool of Giotto. The back-ground is decorated with architecture and garlands of flowers. A magnificent carpet is ſpread before the throne, whereon a Crucifixion is painted, which the prieſt ſaw from the altar.

No. 17. This picture is well preſerved. The Madonna is upon her throne, and the Child Jeſus holds an opened pomegranate, ſymbol of the charity which would lead him to Calvary. His mother contemplates him with a kind of fear. Around the throne are S S. Coſmas and Damian, S. Peter Martyr, S. John the Evangeliſt, S. Francis and S. Lawrence. This picture is feebler in drawing than the preceding ones.

On entering the gallery of the Uffizi, at Florence, one of the firſt pictures we met with, on the left, is the magnificent altar-piece executed by Beato Angelico for the Guild of flax-workers,[1] about 1433. The Guilds of workmen played a great part in the hiſtory of the Italian Republics. At Florence, it was neceſſary to belong to them, in order to take part in the government; and on that condition only was Dante, in 1300, nominated prior of the city. We have not to examine what theſe Guilds did, in the middle ages, for liberty and for

[1] Vaſari and Marcheſe both ſtate that the painting was executed for the Guild of *Joiners*. TRANSLATOR'S note.

developing induſtry; we will only remark that they were intelligent and powerful protections to the arts. As their conſtitution was eminently religious, they raiſed monuments, chapels which the moſt ſkilful artiſts decorated; and a noble rivalry exiſted amongſt them, and led them to make the greateſt ſacrifices. They carried on their work with perſeverance, and paid with royal munificence. Taſte for the Beautiful was thus developed in the multitude, and art remained religious and popular. The flax-workers deſired to have a fine altar-piece with doors, for their place of aſſembling. They had aſked a deſign from Lorenzo Ghiberti, which did not pleaſe them; ſo they applied to Beato Angelico, and our painter knew better than that celebrated artiſt how to ſatisfy their deſire and devotion. The panel was prepared October 29th, 1432;[1] and, July 11th, 1433, the Guild ſettled the conditions following:—"They have agreed with Fra Guido, called Fra Giovanni, of the Order of S. Dominic, of Fieſole, to paint a tabernacle of our Lady, to be painted inſide and outſide, with colours, and diverſified with gold and ſilver the beſt and fineſt to be found, with all his ſkill and induſtry: and for all and for his pains and labour, to have one hundred and ninety florins in gold, or what leſs he can in conſcience, and with the figures in his drawing."[2]

[1] Baldinucci, *Notizie di profeſſori del diſegno*, decenn. 2, part i, § iv.

[2] Allogorono a frate Guido, vocato frate Giovanni dell' ordine di S. Domenico di Fieſole, a dipingere un tabernacolo di noſtra Donna, nella detta arte, dipinto di dentro e fuori, con colori, oro e argento variato, de' migliori e più fini che ſi trovino, con ogni ſua arte e induſtria, per tutto et per ſua fatica e manifattura, per fiorini cento novanta d'oro, o quello meno che parrà alla ſua coſienza, e con quelle figure che ſono nel diſegno.—P. Marchese, t. i, p. 235.

Beato Angelico was faithful to theſe conditions. He was laviſh of his gold and ſkill: and it is one of his richeſt and moſt remarkable pictures. The Bleſſed Virgin is entirely covered with a blue mantle all embroidered with gold. She holds, ſtanding upon her knees, the Child Jeſus, who carries the world in his left hand, and bleſſes with his right. The Holy Ghoſt is hovering in the upper part. The background of the picture is ſpread with a magnificent curtain of cloth of gold. In the breadth of the frame, are painted twelve angels adoring and playing on various inſtruments. Theſe angels are maſterpieces of gracefulneſs and purity. We will eſpecially point out the one clothed in a red robe and ſounding a kind of crooked trumpet. On the little doors of this altar-piece, are repreſented, inſide, S. John Baptiſt and S. Mark, and outſide, S. Mark and S. Peter. S. Mark is on both ſides, being patron of the flax-workers.

This picture is executed on a ground of gold, which muſt have produced a very happy effect in the place, doubtleſs a little obſcure, where it was fixed. It is now too much lighted, and the painting appears too tranſparent. The gradino of this altar-piece is at the ſide, and repreſents three ſubjects.

1. The Preaching of S. Peter. S. Mark ſeems to be writing his ſermon, to ſhow that he wrote his goſpel under the dictation of the chief of the Apoſtles.

2. A beautiful Adoration of the Magi.

3. The Martyrdom of S. Mark.

The Coronation of the Virgin, in the gallery of the Uffizi, is later than the one in the Muſeum of

the Louvre, and recalls many parts of it; but the compoſition is more airy and more heavenly. The ſcene takes place in the ſplendour of glory. From the centre, as from the boſom of God, golden rays iſſue and ſerve for the background of all the picture. Chriſt and his Mother are ſeated on light clouds. The Bleſſed Virgin is clothed in a blue mantle ſtudded with ſmall ſtars, her hands are croſſed on her breaſt, and ſhe bends down, with love and reſpect, towards her Son. The Saviour, veſted in a blue mantle and bright red robe, is not crowning Mary, but ſtretches out his hand to add a magnificent diamond to her crown. What thought has inſpired the artiſt? What privilege, what divine grace has he wiſhed to repreſent by this diamond? We do not know. But could we not thus figure the honour which the Church is rendering to Mary, in proclaiming the dogma of the Immaculate Conception? Is not this the faireſt jewel in the crown which God deſtined for her in His eternal deſigns? A troop of angels ſurround the Queen of Heaven, and celebrate her triumph with dances and concerts. To paint angels ſo beautiful, Beato Angelico muſt have ſeen them. He has heard their ſongs, and ſhared their joy, and he has reflected them in all theſe charming figures.

In the lower part of the picture, are diſpoſed on clouds two groups of ſaints, male and female, reminding us of thoſe in the Coronation at the Louvre. The chief ones are, S. Nicholas of Bari, S. Giles, S. Dominic, S. Jerome, S. Benedict, S. Peter and S. Paul. S. Dominic again holds a book and a lily, but the head is not the ſame, as it is a three-quarter face and bearded.

Amongſt the female ſaints, are remarked, S. Mary Magdalen, S. Catherine of Alexandria, S. Catherine of Sienna, and one who carries a lighted lamp like the wiſe virgins. Near this group, is alſo found S. Stephen, protector of the weak, and S. Peter Martyr, patron of virginity. This maſterpiece was executed for the Chartreuſe at Florence.[1] We cannot forbear regretting that it is now in a muſeum, and that this picture, made for praying and meditating on heaven, is placed beſide one of the ſaddeſt nudities of the Renaiſſance.

The ſame room poſſeſſes three other ſmall pictures by Beato Angelico.

1. Zacharias writing the name of S. John Baptiſt. The woman holding the ink-horn is charmingly natural.[2]

2. The Marriage of the Bleſſed Virgin. This ſubject, which we have already ſeen at Cortona, recalls the freſco of Taddeo Gaddi, eſpecially in the three principal perſonages. In the two compoſitions, a dove is placed on the bloſſomed branch of S. Joſeph, to mark his purity.

3. The Death of the Virgin. The painter has followed the traditional compoſition. Our Lord holds the ſoul of the Holy Virgin, and bleſſes her body, which muſt ſoon be glorified in heaven. Angels are holding torches and cenſers; and the Apoſtles are ranged all

[1] Una delle prime opere che faceſſe queſto buon padre di pittura, fu nella Certoſa di Fiorenza una tavola che fu poſta nella maggior capella del cardinale degli Acciainoli. . . . Nella crociera di detta cappella ſono due altre tavole di mano di medeſimo; in una è la Incoronazione di noſtra Donna.

[2] Lanzi loved this little picture very much: "La R. Galleria ne ha diverſi, e il più gajo e finito è quello della Naſcita del Batiſta."

around, with their names written in their aureolas. This auguſt ceremony cannot be repreſented in a nobler and more ſolemn manner.

The gallery of the Pitti palace poſſeſſes only one picture by Beato Angelico. It is found in the Hall of Juſtice, No. 399, and calls to mind the firſt Madonnas of our painter, by its ſtyle and ogival ſhape. The Bleſſed Virgin is holding a gold vaſe, whence her Divine Son takes a piece of gold. By this pure metal, the painter has perhaps wiſhed to expreſs the moſt pure fleſh, which the Word has taken in Mary's moſt pure womb. On the right, S. Dominic and S. John Baptiſt; on the left, S. Peter and S. Thomas Aquinas. In the three angles of the upper part, are repreſented, in the middle, the Crucifixion; and on each ſide, the Annunciation. In the arch which frames the ogives, are ſeen the Preaching and the Martyrdom of S. Peter, who is writing with his blood the firſt words of the Credo.

If the religious of Santa Maria Novella had loſt the fervour and ſanctity of their founders, they had preſerved at leaſt the artiſtic traditions. They ſtill called for the moſt celebrated painters to decorate the walls raiſed by Fra Siſto and Fra Riſtoro. Simone Memmi, Orcagna and Taddeo Gaddi had enriched their church and cloiſters with maſterpieces, and they invited Beato Angelico to execute ſome pictures near thoſe of theſe great men, whom he worthily ſucceeded. He worked there, doubtleſs, at the ſame time as Maſſacio, who was ſo well qualified to underſtand and love his talent. Vaſari tells us that he painted in freſco, in the tranſept of the church, in front of the choir-door,

S. Dominic, S. Catherine of Sienna and S. Peter Martyr, and ſome little pictures in the chapel of the Roſary. He alſo painted on canvas an Annunciation for the little doors of the old organ.[1] Theſe paintings no longer exiſt; but there are ſtill three pictures which adorned the reliquaries made by Giovanni Maſi, a religious of the convent, who died in 1430.[2] The picture on another reliquary and the decoration of a paſchal candle, ſpoken of by Vaſari, have been loſt.[3]

The firſt reliquary at Santa Maria Novella repreſents a Madonna ſtanding, with a ſtar over her head. The Child Jeſus leans on her neck, and ſeems to be ſpeaking to her, and laviſhing his divine careſſes: the Bleſſed Virgin is liſtening with a tender melancholy. In the upper part and almoſt outſide the ogive framing it, the Saviour, ſurrounded by angels' heads, regards her and lets a crown fall upon her head. In the border, are painted angels offering their homage and incenſe to her. The two angels ſeated at her feet are fingering a little organ, and are ſeparated by a beautiful vaſe of flowers. In the part ſerving as the baſe of the picture, are repreſented

[1] Dipinſe dopo nel trameſſo di S. Maria Novella in freſco, accanto alla poſta dirimpetto al coro S. Domenico, S. Caterina da Siena, e S. Pietro Martire, ed alcune ſtoriette piccole nella capella dell' Incoronazione di noſtra Donna, nel detto trameſſo. In tela fece nei portelli che chiudevana l'organo vecchio una Nunciata, che è oggi in convento dirimpetto alla porta del dormentorio da baſſo fra l'un chioſtro e l'altro.

[2] Habemus et multas plurimorum ſanctorum reliquias, quas quidam Fr. Joannes Maſius Florentinus, multæ devotionis et taciturnitatis vir, in quatuor incluſit tabulas, quas Fr. Joannes Feſulanus pictor, cognomento Angelicus, pulcherrimis beatiſſimæ Mariæ Virginis et ſanctorum Angelorum ornavit figuris. Obiit Fr. Joannes Maſius anno M CCCC XXX.—Biliotti *Chronica*, MS., c. xix, p. 24.

[3] In S. Maria Novella, oltre alle choſe dette, dipinſe di ſtorie piccole il cereo paſquale, ed alcuni reliquieri che nelle maggiori ſolennità ſi pongono in ſull' altara.

S. Dominic; S. Peter Martyr; and S. Thomas Aquinas bearing a little church whence a light iſſues, to call to mind the eulogy of the ſovereign pontiffs, who have proclaimed him *the Light of the Church.*

The ſecond reliquary is divided into two parts, repreſenting the Annunciation and the Adoration of the Magi, the homage of heaven and earth.

The Annunciation. The Holy Virgin is ſeated, with her arms croſſed on her breaſt. She is receiving the ſalutation of the angel who inclines before her. Between the heavenly ambaſſador and Mary, who was to be mother of the Saviour, is placed a vaſe full of roſes, out of which three beautiful lilies eſcape, in honour of her who was thrice virgin,—before, in, and after her delivery. In the upper part, is ſeen the youthful figure of our Saviour carrying the world, and advancing, preceded by the Holy Ghoſt.

The Adoration of the Magi. The Bleſſed Virgin, clothed in a magnificent mantle, preſents the Child Jeſus to the old Magian king, proſtrate at his feet. S. Joſeph is holding the preſent he is come to make. The two other kings wait for their turn. The perſonages of their ſuite are looking at the ſtar, which appears above the roof of the ruſtic ſtable. All the background is ornamented with rich tapeſtry. This picture is executed with an admirable grace and purity.

In the part ſerving to ſupport the picture, are ſketched ten raviſhing figures of female ſaints, and one of them, the Virgin embraced by her Son, occupies the centre.

The firſt is S. Catherine of Sienna, with the inſcription, B. CATHERINA DI SEIS. She is repreſented hold-

ing a book in her right hand, and in her left a heart with a golden centre. Her mantle is black and veil white, like thoſe of tertiaries. Her profile recalls the type we have remarked at the Louvre and in the gallery of the Uffizi. The picture is anterior to the canonization of this great ſaint, which took place in 1460; but the proceſs of Venice made in 1411 for the Dominicans who celebrated her feſtival, had, ſo to ſay, authorized her cultus.

After S. Catherine, come S. Appollonia with the pincers, S. Margaret, S. Agatha carrying eyes in a vaſe, S. Mary Magdalen, S. Agnes, S. Cecilia, S. Dorothy with her mantle full of flowers, and S. Urſula with her arrow.

The third reliquary repreſents the Coronation of the Virgin, and recalls by its diſpoſition the picture at the Louvre. The Holy Virgin, kneeling before her Son, is ſurrounded with angels; a great number of ſaints are grouped below the ſteps of the throne. To us, it is evident that this picture is not by Beato Angelico, but by Fra Benedetto. It ſuffices to compare it with the works of our painter, to comprehend the difference of talent in the two brothers. Here are ſeen a religious thought and a wiſh to follow his model; but the whole compoſition is wanting in order and ſpace. The figures are heavy, the attitudes awkward, the proportions ſhort, the outlines clumſy and the painting painful. On the pedeſtal, the ſame hand has repreſented the Child Jeſus adored by the Holy Virgin and S. Joſeph, in the midſt of angels who are dancing and playing the tabour.

The Chapel of Painters dedicated to S. Luke, in

the cloiſter of the Nunciata, poſſeſſes ſix charming little pictures by Beato Angelico framed in the gradino of the altar. They were formerly placed at the bottom of the altar-piece made for the new church of the convent of San Marco, and repreſent the legend of S S. Coſmas and Damian.

1. Palladia, being cured by the two phyſicians, preſents a purſe full of gold to S. Damian, who will not receive it.

2. S S. Coſmas and Damian and their three brothers appear before the proconſul Lilias.

3. The two ſaints are caſt into the ſea, and are brought out by an angel.

4. They are condemned to the fire; the flames ruſh on the by-ſtanders.

5. They are crucified, and the arrows intended to pierce them recoil on the executioners.

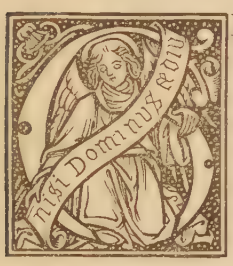
6. The five brothers are beheaded.

Vaſari cites theſe pictures amongſt the maſterpieces of Beato Angelico, and ſays it is impoſſible to imagine anything executed with greater care, or figures more delicate or more judiciouſly conceived.[1] In fact, the poetry of the legends of the middle ages cannot be given in a happier manner. Beato Angelico preſerved at Fieſole the freſhneſs and gracefulneſs of his imagination, for all he was developing his talent by the ſtudy of the material progreſs which art was then making at Florence.

[1] See the text of Vaſari, p. 166.

Chapter IX.

BEATO ANGELICO AT FLORENCE.—HIS RELATIONS WITH BRUNELLESCHI, GHIBERTI AND MASSACIO.



GLORY had visited the cell of the humble religious; churches and princes contended for his masterpieces, and Cosimo de Medici, who particularly loved our painter, wished to have him near him, in the convent of San Marco, where he had established the reformed Dominicans of Fiesole. Beato Angelico was obliged to quit his dear solitude, and go to mingle in the artistic movement at Florence. He had certainly observed it already from the heights of his mountain, and had profited by it, but he now found himself more in connection with the celebrated artists of that time; and it is very important to examine what he did amidst their new tendencies.

The first half of the fifteenth century is perhaps the most interesting epoch of art. Then really began the

Renaiſſance, which has been the object of ſuch contradictory appreciations: and at Florence muſt be ſtudied the various elements that compoſe it. Beato Angelico knew how to diſtinguiſh and chooſe them out; and his example muſt be followed by all who deſire a better future for Chriſtian art.

Three contemporaries of Beato Angelico may be regarded as the fathers of the Renaiſſance, and they are Brunelleſchi, Ghiberti and Maſſaccio. To them, architecture, ſculpture and painting owe a new direction. We proceed to examine in what it was favourable or prejudicial, and will ſeek the truth amidſt extreme opinions, at the riſk, perhaps, of not conciliating any one. Architecture, ſculpture and painting are three means of art which muſt not be ſeparated from each other, any more than the thought of the orator from his word and geſture. They have always been cloſely united during the great epochs of art, and their tendency to ſeparation has been one of the chief defects of the Renaiſſance. Still architecture has always preſerved a certain paramount influence: the ſculptor and painter are ſet off by the architect. The architect is the leader of the orcheſtra, who conducts the concert.

To comprehend the influence of Brunelleſchi at Florence, it is neceſſary to know what was the ſtate of architecture before him.

Every nation has its architecture, becauſe every nation has its character, ſcenery and different materials, which explain the diverſities of forms inveſting the ſame doctrines. Theſe diverſities are very ſtriking in the Italian Republics of the middle ages,

although they were ſo near together. Florence, Sienna, Perugia, Piſa and Bologna have not the ſame monuments, and their monuments always harmonize with the type of their population. Man, as God does, leaves his ſtamp and image on his works. Every national architecture, in its regular developement, creates three ſtyles correſponding to the three periods we have marked out in art: the hieratic, the learned and the naturaliſtic periods.[1] Form is ſucceſſively developed, juſt as human thought expreſſes itſelf, firſt by affirmation, then by preciſion, and at length by the embelliſhment of imagery. Thence three ſtyles of architecture, the chief qualities of which are ſimplicity, elegance, or richneſs. Theſe three ſtyles have received in Greece the name of the people whoſe genius they beſt repreſented, and have been called the Doric, Ionic and Corinthian orders. Theſe orders are diſtinguiſhed by the embelliſhments, and eſpecially by the proportions. Vitruvius has given the ſtandard of theſe proportions; but this ſtandard has nothing abſolute, for genius cannot be impriſoned within invariable limits. The proportions of the Parthenon, the maſterpiece of ancient art, do not agree with the ciphers of Roman architecture. The columns themſelves are not equal between them. The artiſt acts on matter with the liberty of the Creator, who, in nature, is pleaſed to vary the geometrical forms of flowers.

Roman art has gone through the three phaſes we are about to point out. Under Greek influence, it

See page 5.

has paſſed from the Tuſcan to the Compoſite ſtyle. In regard to the nations of the middle ages, united by the Church in relations not to be ſlighted when we wiſh to ſtudy the hiſtory of art, architecture has followed the ſame rules with greater or leſs rapidity, according to circumſtances and countries. An original architecture is raiſed on the ruins of the ancient monuments; its firſt form becomes developed from Charlemagne until the Cruſades, and is the Romaneſque ſtyle. It then appears elegant and noble in the reigns of Philippe Auguſte and S. Louis. It has at laſt diſplayed its richneſs down to the years of the decadence preceding the Renaiſſance. Theſe three epochs correſpond with the three Greek ſtyles.

We regret that we are unable to examine at greater lengths the connections between ancient and mediæval architecture. We will only ſay that if Greek architecture attained perfection within a narrow ſphere, Chriſtian architecture developed a vaſter doctrine and greater liberty with more powerful reſults. Its ſtyles are not defined by columns and capitals, but by more general characteriſtics and more varied ornaments. Its moſt perfect ſtyle, uniting in an admirable elegance the ſimplicity of the firſt epoch with the richneſs of the third, has laſted throughout all the Cruſades, and has employed two different forms, the rounded arch and the ogive.[1] Theſe two ſtyles, dialects of the ſame language, are intereſting for the ſtudy of our ſubject. Some have wiſhed to eſtabliſh a rivalry or antagoniſm between them: and the ogive has had, in theſe latter

[1] The Ogive is deſignated by Engliſh writers, the *Pointed Style*. [TRANSLATOR'S note.]

times, as paſſionate admirers as it formerly had unjuſt detractors. Some enthuſiaſts have wiſhed to ſee in it the excluſive and abſolute ſet-form of Chriſtian architecture, and the greateſt reproach they make againſt the Renaiſſance is for having abandoned it. Brunelleſchi is the firſt culprit, and we ſhall ſee if Beato Angelico has not been his accomplice.

What is the origin of the ogive? A great deal has been ſaid on this queſtion, which has long been a butt for the reveries of poets and for the erudition of the learned.[1] The former ſeek its origin in foreſt ſhades, the latter have given the honour of it to the genius of the Eaſt, whilſt archæologiſts have been willing to aſſign it a place, name and date glorious to their own country. For our part, ogival architecture is no more an imitation of foreſts than it is a foreign importation, nor is it the patented invention of any individual. It is the natural developement of the rounded arch, not belonging to any one in particular, but ſettled and perfected by artiſts in general. What is a monument, a work of architecture? It is an aſſemblage of lines, ſtraight or curved, perpendicular or horizontal, combined ſo as to produce an impreſſion on man. For a church particularly, it is a means, an optical effect created by the artiſt. The ogive and the rounded arch produce different effects; but we ſay that the effect of the ogive or pointed arch has been ſuggeſted by the very effect of the ſemicircular arch. Ogival

[1] M. l'Abbé Bouraſſé, in his *Archeologie chretienne*, chap. x, has thoroughly ſummed up and determined the opinions of the learned on the origin of the ogive. This excellent manual has very much contributed in France to ſpread the ſtudy of our old monuments. A good elementary work is one of the greateſt ſervices which could be rendered to the ſcience.

architecture is the legitimate offspring of Romanesque architecture. With us its name is the certificate of its birth.

Whilst erecting churches in the rounded style, architects employed stone arches to support the ridges of the vaulted roofs. These supports were called *ogives*, and the curves of these ogives, by meeting at right angles, gave in geometry and perspective all the variations of the equilateral arch. If a person is placed under the vaults of a church in the rounded style of the twelfth century, he will experience the same optical effect as in an ogival church. The only line interrupting the upward tendency of the lines is the principal arch which separates the bays. This arch, in the rounded style, becomes pointed by degrees, first in the arch of the sanctuary, then in the arches of the nave, either as a means of construction for diminishing the pressure of the roof, or for unity and harmony, because the pointed arch agrees better with the tracery of the ogival windows. The pointed arch is also placed upon the rounded arch, which separates the nave from the aisles, just as in the same monument the Ionic order has been placed upon the Doric, because what supports must be simpler and stronger than what is supported. These two different styles do not destroy unity, but only give to the eye the impression of greater height, like the lessening dimensions of a column.

The pointed arch or ogive has thus been naturally and progressively systematized in architecture, and to explain it we have no need of recourse to a foreign importation, or to a local and individual invention.

The adoption of the ogival ſtyle was not effected in Italy as in France and Germany. Architecture was leſs rapidly and freely developed there, becauſe it was more tied to imitating ancient edifices better preſerved than in other countries.

The rounded arch was an Italian creation, and the employment of it forms the difference between the architectures of Rome and Athens. It was preciſely the Etruſcans, forefathers of the Florentines, who introduced it into Rome, whilſt building the earlieſt monuments there. The North had ſtill an influence on the architecture of Italy in the middle ages. In our opinion, the fineſt church of the ancient Republic of Florence is San Miniato, evidently built by German artiſts during the omnipotence of the empire.

In Italy, the ogive is an importation due to the triumph of the architects of the North, in the competition opened to the whole of Europe for the church to crown the tomb of S. Francis of Aſſiſi. It is an exotic plant which languiſhes in a foreign land. James of Germany, after he had raiſed his maſterpiece, went to Florence, where he worked for the Republic, and died in 1360. He founded a ſchool, and the beſt pupils of it were the Dominicans, Fra Siſto and Fra Riſtoro, who built Santa Maria Novella, the *Bride* of Michael Angelo.

Arnolfo di Lapo, who was the ſon of James of Germany, as many learned think,[1] did not manage the ogive with the ſame liberty as the architects of the North did. He was pre-occupied with the great maſſes

[1] Lapo might be the Tuſcan diminutive of Jacopo.

of the ancient baſilicas, and his chief works (Santa Croce and Santa Maria dei Fiori) cannot be compared with the other ogival churches of Tuſcany. They have neither the gracefulneſs of the cathedral of Sienna, nor the richneſs of San Martino at Lucca, nor the character ſo impoſing of Santa Petrona at Bologna. Their façade has not been finiſhed: it ſeems that the national impulſe had failed. Santa Croce, in the huge ogives of which are encaſed the pagan tombs raiſed by the Florentines to their great men, with its bare beams reſembles an unfiniſhed church. Its beauty is altogether in the fine line of chapels at the farther end, which dazzles the eyes by the glare of the large glaſs windows. Santa Maria dei Fiori is gigantic; but the effect of the interior, which is the moſt important in Chriſtian architecture, is not happy: the light does not lighten up the bareneſs of the walls. It is true Arnolfo did not finiſh it, but left the central part to be crowned by Brunelleſchi. The exterior is decorated rather by a painter than by an architect. The ancients ſet off the details of their architecture with colour; but this was only a ſecondary means, and they gave deep ſhadows to their maſſes and profile. The exterior of Santa Maria dei Fiori is an inlaid work of marble, and the merit of it diſappears at a diſtance. The influence of the artiſt is felt, to whom is attributed the Campanile, much inferior to the Tower of Piſa, the work of a German architect. The Campanile at Florence has beautiful details and great elevation, but it ſeems to us to be as wanting in baſement as in crowning. The maſterpiece of the ſchool of Giotti is the

Loggia, by Orcagna, which has the rounded arch, and takes on the national ſtyle again.

Brunelleſchi came at a moment when all artiſts were paſſionately ſtudying ancient monuments, and he had to chooſe between the ogive and the rounded arch. His ſtudies and genius made him prefer the rounded arch. He was fettered in the completion of Santa Maria dei Fiori; he went back to ſtudy the monuments of Rome, and wiſhed to place the cupola of the Pantheon over the ogives of Arnolfo. He wrought perhaps a greater architectural miracle than that of Michael Angelo in the dome of S. Peter's, but the interior effect in his work is to be lamented; for the clear light of Florence never penetrates there, and the great offices have to be celebrated by candle-light.[1] Brunelleſchi was not in his element, and returned to the rounded arch. His maſterpiece is the church of San Spirito. He reſumed the ancient Latin baſilica, and wiſhed to give it all the elegance and lightneſs of ogival churches, whilſt wholly preſerving the ancient forms and natural traditions. We believe that he was right, and that this Renaiſſance in architecture has been legitimate. It has been a progreſs on the anarchy and decline cauſed by the introduction of a foreign architecture, like as the Italian Renaiſſance was, in our opinion, a progreſs for French architecture led away by Flemiſh influence and the ſhameleſſneſs of the fifteenth century. Moreover, architecture, by its contact with pagan art, has to fear corruption leſs than ſculpture and painting have, becauſe it is not ſo eaſily given over to

[1] We have ſeen the choir-books lighted at the High Maſs on Aſcenſion-day.

individual caprice and paſſions. We believe that the era of Brunelleſchi has been the great epoch in the architecture of Florence.

Has Ghiberti rendered the ſame ſervice to ſculpture? He had the ſame taſte for the ſtudy of the antique; but his paſſion for form made him forget the great traditions of Chriſtian art. The march of his talent is ſeen in his gates of the Baptiſtry at Florence. Thoſe made by him, in addition to the ones by Andrea Piſano, harmonize with the lines of the architecture, but they have not the noble and ſimple ſtyle of his rival, whoſe compoſitions remind us of the ſkill and purity of the Greek bas-reliefs. His figures project too much: ſtill his vivacity is kept within bounds, and he gives every liberty to his genius in the central gate. We cannot, indeed, grow weary in admiring the unheard of luxury in ornamenting there diſplayed, that vigorous modelling, thoſe little ancient ſtatues, that marvellous chaſing which time ſeems deſirous to reſpect. The compoſitions on the panels are very remarkable, the groups are excellent, the proportions elegant and the draperies graceful. Raphael muſt have ſtudied them a great deal. But we cannot equally praiſe the landſcape grounds. Inſtead of ſome ſimple lines ſerving to frame-in the figures, the ſculptor has modelled trees, deepenings and mountains, and has led his art away into the domain of painting. To ſum up, we cannot ſay, with Michael Angelo, that theſe are worthy of being the gates of Paradiſe,[1] for the artiſt made them for his own and not for God's

[1] Elle ſon tanto belle, ch' elle ſtarebbon bene alle porte del paradiſo.—VASARI, *Vita di Lorenzo Ghiberti.*

glory, and has ſought to give rather beautiful forms than holy thoughts; but we look on them as the principal work of the Renaiſſance, and the richeſt ornament of the temple which the ſixteenth century would raiſe to natural beauty. Donatello followed in the ſame way as Ghiberti. The Chriſtian ſentiment diſappeared in his ſinging and dancing children, and he replaces it by ſimplicity of expreſſion and the gracefulneſs of youth. It is a nature that ſuffers itſelf to be carried away by earthly paſſions, but ſtill preſerves the charm of baſhfulneſs. Lucca della Robbia better reſiſted being dragged along by his epoch, and remained religious and popular in his works.

Maſſaccio repreſents the progreſs of the Renaiſſance in painting: it is he that profited moſt by the example of Ghiberti. Two principal works ſhow how far he went: his paintings in the church of San Clemente at Rome, and in the chapel of the Carmine at Florence. Maſſaccio, too, went to viſit the Eternal City; and, as with Brunelleſchi and the other artiſts of his epoch, it was no longer to pray at the tomb of S. Peter and of the martyrs, but to admire the ruins and divinities of the heathen world. When he arrived, he was ſtill the man of Chriſtian traditions; all the poetry of them is found again in his Hiſtory of S. Catherine of Alexandria. He is worthy to be compared with Beato Angelico for the purity of his talent. But when he returns to Florence, his mind is changed, and he carries off the idea of a material perfection, which he purſues and attains in the chapel of the Carmine.

This chapel is a celebrated date in hiſtory, becauſe for painting it marked out the advent of the Renaiſ-

ſance. The oldeſt part was done by Maſſolino da Panicale, and the ſubjects he repreſented are, Adam and Eve driven out of the earthly paradiſe; S. Peter healing the cripple at the Temple and raiſing S. Petronilla from the dead; S. Peter viſited in priſon by S. Paul. In them, a noble and auſtere ſtyle is admired, as a memorial of the great ſchool of Giotto; but there is found, too, a real progreſs in deſign, colouring, and *chiaroſcuro*, and a viſible prepoſſeſſion to ſtruggle againſt the ancients in painting the nude. The figure of S. Paul is worthy of Raphael.

Maſſacio continued the work of his fellow-pupil Maſſolino, and painted, on both ſides of the altar, the preaching of S. Peter, the ſhadow of S. Peter curing the ſick, and S. Peter giving alms and adminiſtering baptiſm. Vaſari is in ecſtacy at the nude man who is being baptiſed, and points him out for the admiration of all.[1]

But the maſterpiece of Maſſacio is the Payment of the Tribute, which is in the upper part. In the centre, Chriſt ſends Peter to catch the fiſh to furniſh the tribute; and on the right, S. Peter delivers the money to the young man who demands it. This compoſition can be compared with the beautiful cartoons of Raphael. The ſtyle is noble, the figures well drawn and the draperies full and natural. The play of expreſſions is alſo very remarkable; but a religious ſentiment muſt not be ſought there. The

[1] Nell' iſtoria dove S. Piero battezza ſi ſtima grandemente un ignudo, che trema tra gli altri battezati, affliderando di freddo, condotto con belliſſimo relievo e dolce maniera, il quale dagli artefici e vecchi e moderni è ſtato ſempre tenuto in riverenza ed ammirazione.

artiſt gets the ſtart of the Chriſtian. At the lower part of the ſcene, Maſſacio has repreſented the reſurrection of a young man at the interceſſion of S. Peter. He had not time to finiſh this painting, and all the ſpectators placed near the gate of the town are by Filippino, ſon of Fra Lippi, whoſe fall ſymbolizes that of Chriſtian art. The talent of Filippino is already a decline; S. Peter delivered out of Priſon, and S. Peter and S. Paul before the Proconſul, tell of the excluſive ſtudy of the antique, and the deſire of making portraits to procure friends and patrons. The whole of this chapel gives a glimpſe of the anarchy which the new tendency of art muſt cauſe. It is no longer a poem conceived with unity, but an open competition, wherein each one ſeeks the means of making his talent valued. The aim of the artiſt is no longer to inſpire the crowd with noble and pious ſentiments, but all his ambition is to flatter the taſte and obtain the ſuffrage of connoiſſeurs. And this ambition is a cauſe of ruin, becauſe, for art as well as for ſociety, true progreſs lies only in moral perfection.

The three artiſts we have named as the fathers of the Renaiſſance were contemporary with Beato Angelico. They muſt have loved him as a genius who could not give them umbrage, and often viſited his cell, when our painter went to ſettle at Florence. Brunelleſchi was then erecting his cupola at Santa Maria dei Fiori; Ghiberti had finiſhed his gates of the Baptiſtry, and was working on other maſterpieces; Maſſolino was dead, and Maſſacio was painting his chapel of the Carmine.

Beato Angelico, their match, regarded them, without

doubt, as his maſters, and profited by their progreſs, whilſt he ſtill preſerved the great principles of Chriſtian art. This is ſeen in the works of which we have already ſpoken or which remain for us to ſtudy. He underſtood the happy revolution brought about in architecture by Brunelleſchi, and did not think the ogive more Chriſtian than the rounded arch; for we ſee him abandoning the mediæval deſigns with which he had decorated his early pictures, to adopt the lines and ornamenting of the new monuments of Florence. His figures continued to be no leſs holy: they only took on leſs lengthened proportions, whilſt wholly retaining their nobleneſs, becauſe the ſtyle of architecture always affects the figures.

He was certainly capable of underſtanding all the beauties of the gates of the Baptiſtry of Florence, and he knew how to rival Ghiberti in grace and elegance; but for all that he did not neglect the expreſſion of religious feelings; and that made him preferred before his rival for the altarpiece ordered by the Guild of flax-workers [joiners].

Without doubt, many place Maſſaccio above Beato Angelico for perfection of form, becauſe they conſider the ſcience rather than the Chriſtian inſpiration; but even in that regard we do not find Beato Angelico inferior to his contemporary.

The chapel of San Clemente is not to be compared with the paintings we have already ſtudied, and we believe it, above all, to be leſs beautiful than the chapel of Nicholas V, in the Vatican. As to the compoſition in the chapel of the Carmine, we think that it cannot be preferred to moſt of the works of Beato Angelico,

whoſe Laſt Judgments eſpecially offer firſt-rate beauties. Maſſaccio reſembles Raphael more in the freedom and elegance of his figures; but Beato Angelico has a grandeur and ſtyle he had from tradition, which often bring him nearer to the Greeks than Raphael himſelf.

Thus Beato Angelico, model of all artiſts for the holineſs of his inſpirations, is alſo their model for the form with which he knew how to clothe thoſe inſpirations. He aſſiſted at the firſt appearance of the Renaiſſance. He diſentangled what it had of progreſs towards natural beauty, but remained faithful to moral beauty. He not allowed himſelf to go aſtray through deſire of perſonal glory, and ſaw in the beauties of earth only the reflection of the beauties of heaven: he loved God, and deſired to make Him loved. This was his higheſt aim, and becauſe he was faithful to it, his talent has been preſerved from all decay.

Chapter X.

FOUNDATION OF THE CONVENT OF SAN MARCO BY COSIMO DE MEDICI. — CHOIR-BOOKS BY FRA BENEDETTO.

THE convent of San Marco was founded and protected by the Medici, who grew great with the Renaiſſance, of which they were to become the corruptors. It is interesting for the hiſtory of art to examine how theſe bankers purchaſed Florence by degrees, and ended by becoming its maſters. Never was uſurpation more mild and in appearance more happy.

Pope Innocent III, who has done ſo much for the liberty of Italy, had aided Florence to ſhake off the tyranny of the emperors. This city formed itſelf into a republic, and the fourteenth century was a turbulent period for it, but full of glory and proſperity. The form of government often changed, through the

ſtormy ſedition of the democracy and the ſtrifes of a turbulent ariſtocracy; but the popular element always predominated. Weary, at times, of the rending of anarchy, Florence ſought ſome repoſe, by entruſting power to foreign princes, a means which never re-united it.

In 1267, it gave itſelf, for ten years, to Charles I, King of Sicily, but ſoon renounced this protectorate. In 1301, Pope Boniface VIII. ſent to it, as governor, Charles de Valois, brother of the King of France, who, inſtead of re-eſtabliſhing peace, organized pillage and enkindled the fire of civil war. In 1342, the Florentines nominated Gauthier de Brienne, Duke of Athens, as captain and protector of the people, and afterwards lord of Florence for life; but his odious tyranny cauſed him to be driven out in the following year. Then the ſtruggles of the people began afreſh againſt the nobility, who ſought in power means only to ſatisfy private hatreds. The citizens triumphed, and the nobles were excluded from every charge; and a government was eſtabliſhed, the peculiar combinations of which gave great developement to private energy and public wealth. The ſyſtem of guilds of art was exceedingly favourable to commerce and induſtry. Florence became the emporium of Europe, and its manufactures ſupplied every country; for woollen ſtuffs, it reckoned two hundred manufacturers, who employed thirty thouſand perſons. Its revenues were conſiderable, and its unpaid magiſtrates amaſſed treaſures which enabled them to pay off the troops, purchaſe towns, found public eſtabliſhments, and organize feſtivals, to which ſtrangers reſorted in crowds. The fine arts alſo flouriſhed: this

was the epoch of the ſchool of Giotto and of the great monuments. An unheard-of luxury bred a corruption of manners, which the plague of 1348 chaſtiſed, when a hundred thouſand perſons died in Florence.

Amidſt this feveriſh agitation of induſtry, the influence of the bankers grew very conſiderable. They treated on an equality with crowned heads. The King of England borrowed 900,000 florins of gold from the Bradi and 600,000 of the Perruzzi. The auguſt debtor did not pay, and ruined his bankers. The Medici were more prudent and more clever. They choſe leſs exalted and ſurer clients, and made partiſans for themſelves amongſt the people and citizens. Sylveſtro de Medici is the firſt illuſtrious member of his family; he was created cavaliere by the revolted workmen, and was nominated gonfaloniere by them in 1378.

Whilſt the nobles were returning to power by their alliances with the rich citizens, and Florence was increaſing in proſperity under Gino Capponi and Maſo Albrizzi, the Medici were extending their buſineſs without mixing up in the ambitious contentions of parties. Giovanni de Medici, in particular, made enormous profits during the Council of Conſtance. He was banker to the Pope, and profited by the circumſtance to acquire immenſe credit throughout all the world. He was the true founder of his dynaſty. His courteſy towards the rich and generoſity towards artiſans commenced his power, and he attracted general eſteem and knew how to keep himſelf adroitly in neutrality. In 1421, he was nominated to the office of gonfaloniere, which he honourably fulfilled; and he died in 1428, leaving to his children, his credit, his fortune, and the

recommendation of never having offended anybody, and of always reſpecting the laws and will of his fellow-citizens.

Coſimo de Medici profited moſt by his leſſons. To the ability of his father, he joined greater ambition, and he ſought every means to advance his influence, by increaſing his riches and enterpriſes. Active, geneous and inſinuating, he grew to be the friend and creditor of all the world. He attached to himſelf the families of the exiled by means of bills of exchange, received the money of the condottieri and made advances to them, protected letters and the arts, and ſurrounded himſelf with all who could have an influence on the public ſpirit. He took the artiſans into his pay, by furniſhing funds to induſtry, and his bounty relieved the poor and decorated churches, whilſt he remained himſelf in a comparative ſimplicity, which is always ſeductive under a republic.

The nobles, who ſaw his power increaſing and conſolidating, conſpired to overturn it. Renaud, ſon of Mazo Albizzi, prepared an inſurrection inſtead of an aſſaſſination. Coſimo was arreſted and condemned, but in his priſon he bought the judges over who were ſold to his enemies, and inſtead of being ſent to death, he departed only into exile. There was his triumph. He retired to Padua, and there received deputations from thoſe who acknowledged his power. The city of Venice ſent ambaſſadors to him, and aſked his counſels. All the vaſſals commerce had given him came to pay him homage, whilſt Florence ſuffered all through by his abſence. He demanded his capitals back; it was neceſſary to repay them, and they could not borrow

any more: induſtry flagged, artiſts had no longer a protector nor artiſans a patron. The city was compelled to capitulate. Then the reign of the Medici began.

Coſimo was a ſovereign without taking the titles and coſtly equipage of one. He was proclaimed the benefactor of the people and the father of the country: he commanded, he revenged, he governed. His banking-houſe was his palace, his caſh-box his throne; and he eſtabliſhed the royalty of money, the tyranny of riches —a tyranny more terrible than any other, becauſe it is more corruptive. It was a ſyſtem well organized by him; and when they complained of the injury he inflicted on the city by the loſs of good citizens whom his baniſhments and revenges drove away, he boaſted that he could make good men with two ells of ſuperfine cloth.

He knew how to profit by the talent and warlike qualities of Neri Capponi, whoſe independence he reſpected in order to gain an influence by his means over the ſoldiery. He allowed the ſoldiers to tyrannize over the people, that his own apparent moderation might be more valued, and he hurried on induſtry towards luxury, a material progreſs which is a danger when it is not guided by Chriſtianity. He gathered alſo a brilliant circle of learned men and artiſts, heaped preſents on churches, founded numerous convents and neglected no means to conciliate the maſſes.

The country-house of Coſimo de Medici was near the convent of Fieſole, and he became the benefactor of the religious inhabiting it. He had ordered many pictures by Beato Angelico, and he cauſed him to remove to the new convent of San Marco. God thus always

mingles good and evil, to let us chooſe between theſe two eternal enemies, and to perpetuate, amidſt the ruins of corruption, the germs of life and the hopes of reſuſcitation. Providence placed not far from the palace of the Medici the holy dwelling, where the inexhauſtible charity of S. Antoninus was to conſole the victims of the vengeance of Coſimo the elder, and to ſolace the miſery bred by the exceſs of luxury. From the convent of San Marco was alſo to iſſue forth Savonarola, that tribune of the Church, who deſired to direct towards God the progreſs of the Renaiſſance, which was becoming more and more corrupted in the ſervice of the paſſions under the fatal influence of Lorenzo il Magnifico.

The religious of Fieſole had already ſent a colony to Florence. On June 19th, 1435, they had obtained of Pope Eugenius IV, and the magiſtracy of the city, the ſmall church of San Giorgio beyond the Arno. The Sovereign Pontiff was then proſecuting the reform of the religious orders, in which the ſchiſm and the plague had cauſed relaxation. The religious who gave moſt ſcandal were thoſe who inhabited the old convent of San Marco.[1] A petition from the magiſtrates of Florence was preſented to the Pope by Coſimo de Medici, aſking for a change. It ſet forth that the convent of San Marco, ſituated in the centre of the city, had need of zealous and numerous miniſters; and that thoſe who were occupying it could not do any good and were allowing the buildings to fall into ruins. The reformed Dominican religious were to take the place of them, and give in exchange the convent of San Giorgio, which was being granted them. Eugenius IV

[1] [Monks of the Order of S. Sylveſter.—TRANSLATOR'S note.]

received this requeſt favourably; and a bull dated January 21ſt, 1436, ordained the change. The monks of San Marco reſiſted, and appealed to the pſeudo-ſynod of Baſle, one of the precurſive lightning flaſhes of the Reformation. But this means did not ſucceed with them; they were obliged to give up, and the Pope ordered that poſſeſſion ſhould be taken with unuſual ſolemnity. The Dominican religious went through all the city, accompanied by the clergy, three biſhops, the mazzieri and an immenſe concourſe of people. Padre Cipriano took poſſeſſion of San Marco in the name of his congregation.

Beato Angelico aſſiſted, without any doubt, at the ceremony, and ſettled in the convent, which was in a deplorable ſtate. In the preceding year, a fire had deſtroyed a part, and the roof of the church had been burned. The Dominican religious were obliged to make wooden cells all open to the wind and damp. But Coſimo de Medici ordered his architect, Michelozzi, to build them a more ſuitable abode. The architect pulled down the old convent, and left only the church and the refectory. He made two cloiſters, one on the ſouth ſide of the church, and the other at the apſe. Theſe buildings, commenced in 1437, were finiſhed in 1443, and the expenſe amounted to 36,000 ducats. The reſtorations of the church were finiſhed in 1441, and the conſecration took place on the Feaſt of the Epiphany in the following year, in the preſence of Pope Eugenius IV. and of the college of Cardinals. Coſimo de Medici wiſhed to preſent all the choir-books, and charged Fra Benedetto, elder brother of Beato Angelico, with the execution of them.

We have ſeen that the two brothers, until this time, had the ſame exiſtence, and we have proved the joint labour of Fra Benedetto in the works of our painter. The teſtimony of Vaſari on this point is poſitive.[1] Fra Benedetto was particularly beloved by S. Antoninus, who choſe him as ſub-prior every time he himſelf was nominated prior of San Marco. He lived in that convent with his brother, and quitted it only when he was elected prior by the religious of Fieſole; but the third year of his charge was not yet completed, when he died of the plague, in 1448. The two chronicles of San Marco and of Fieſole eulogiſe his talent and ſanctity.

"Fra Benedetto," ſays the one of San Marco, "ſon of Pietro of Mugello, native ſon and then prior of the convent of Fieſole, brother of Fra Giovanni, that admirable painter from whoſe ſkill almoſt all the pictures of this convent proceed. Bleſſed *(Benedictus)* in reality and name, he was moſt upright in life and manners, and he converſed in the Order without a murmur. He was alſo the beſt writer and miniaturiſt, not only of his own but of moſt times. By whoſe hand are the texts, muſic-notes and miniatures of nearly all the choir-books of this church of San Marco, including the antiphonaries, graduals and pſalters, except only the laſt gradual for feſtivals. Being ſeized with the plague, and having cheerfully looked on death, after duly receiving the ſacraments, he fell aſleep in the Lord that year, 1448, and was buried in the common ſepulture of the brethren. May he reſt in peace!"[2]

[1] Ben è vero che a far queſti fu aiutata da un ſuo maggior fratello che era ſimilmente miniatore ed aſſai eſercitato nella pittura.

[2] Fra Benedictus Petri de Mugello, filius nativus et tunc prior exiſtens Feſulani conventus, germanus fratris Joannis, illius tam mirandi pictoris cujus arte picturæ

We have already compared the talent of Fra Benedetto with his brother's ; the ſtudy of the choir-books at San Marco will make us better appreciate the difference. Fra Benedetto did not give himſelf up excluſively to the practice of the art ; but was very much occupied in the miniſtry and in the direction of ſouls, as is proved by the duties to which he was called. Still the regularity of religious life left him much leiſure, ſeeing that he aſſiſted his brother, and almoſt entirely executed in a few years, from 1443 to 1448, the choir-books, which ſerve the church of San Marco, and coſt Coſimo de Medici 1500 ducats.

Theſe magnificent books are one of the moſt valuable texts of ancient religious muſic. The annals of the convent ſay that fourteen volumes of graduals and antiphonaries were written by the hand of Fra Benedetto, prior of the convent of Fieſole, except the laſt volumes of the graduals for the ferias, which remained uncompleted on account of his death, and were finiſhed by a religious of the order of Friar-minors. At the requeſt of Coſimo, he alſo wrote two choir pſalters and a book of invitatories.[1]

The books now ſerving the religious are twenty in number, either becauſe they have been divided, or

fere omnes hujus conventus exſtant. Hic re et nomine Benedictus moribus et vitâ integerrimus fuit et fine querelâ in ordine converſatus. Exſtitit autem excellentiſſimus, non modo ſuorum, ſed et plurimorum temporum ſcriptor et miniator. Cujus manu, litteris, cantus nota, et minio ſt. (*sic*) omnes fere libri chori hujus eccleſiæ S. Marci : Antiphonaria videlicet, Gradualia, et Pſalteria, dempto ultimo duntaxat feſtivo graduali. Hic ex eâ peſte invaſus alacer mortem intuitus, ſacramentis omnibus rite perceptis, in Domino requievit, ipſo anno 1448, ſepultus in communibus fratrum ſepulturis. Requieſcat in pace.—*Annalia conv. S. Marci*, A, fol. 211.

[1] *Annal. conv. S. Marci*, fol. 8, a tergo.

others have been added to them. Theſe books have been repaired in the ſixteenth century: the miniatures in them are generally well preſerved. They bear the arms of the Medici; and numerous inſcriptions give proof of the munificence of Coſimo the old. The writing is beautiful; the initials are a little heavy in deſign, but encircled with flowers and ſome groteſque figures. The miniatures are painted within the letters. The volumes moſt ornamented are the firſt marked A and B.[1] The following are the moſt remarkable ſubjects.

The Calling of S. Peter and S. Andrew.

The Martyrdom of S. Stephen. The background preſents a charming landſcape.

S. John the Evangeliſt. A beautiful figure, but unfortunately injured.

The Maſſacre of the Innocents.

S. Agnes, virgin and martyr. She is carrying amidſt the flames her palm and ſymbolical lamb.

The Converſion of S. Paul. The Preſentation. The Annunciation.

Then follows the common of the Apoſtles and Martyrs. Jeſus bleſſes them, to ſhow that he is their ſtrength and reward.

At the common of a virgin, virgins of every age are ſinging before an open book laid upon the palms. In it are read theſe words: GAUDEAMUS OMNES.

For the office of the Croſs is a very beautiful Crucifixion, ſeemingly done by Beato Angelico. Another miniature repreſents the Bleſſed Virgin covering with her mantle the religious of the Order of S. Dominic.

[1] At the beginning is read:—*Hos libros ſuis pecuniis, illuſtriſſimus civis . . . . multa et magna beneficia, et hoc templum extruxit Coſmas Medic.*

In the ſecond volume, marked B, may be eſpecially pointed out, an Annunciation, in beautiful ſtyle: S. Peter of Verona receiving the three crowns of doctor, virgin and martyr. S. Mary Magdalen carried to heaven by angels. S. Dominic receiving his miſſion from S. Peter and S. Paul. A magnificent Aſſumption. A very remarkable S. Michael. All the Saints, who are celebrating their feſtival whilſt ſinging CANTATE DOMINUM.

In another compoſition, Chriſt places his hand on the head of a martyr, and with the other ſhows him the heavenly rewards, which he is contemplating with the eyes of faith.

The other books are not rich in miniatures. The greater part have one only at the firſt page. The Antiphonary marked I, preſents a beautiful compoſition. Our Lord is ſhowing to his apoſtles a young man with his eyes bandaged and his hands tied behind his back: ſuch is the lot awaiting them, and alſo the ſureſt means to conquer the world, whilſt rendering teſtimony to the truth. The Book P preſents a very fine Adoration of the Magi, the figures of which recall Beato Angelico's maſterpiece in the cell of Coſimo de Medici.

All theſe miniatures exhibit defects and qualities already pointed out in the pictures we have attributed to Fra Benedetto. There are found in them a profound religious feeling, a pious imagination, new ſubjects and ingenious manner of giving them; but if the artiſt has the ſame faith and the ſame piety as his brother, he has not the ſame talent; he has received leſs and improved leſs. He is not, as Beato Angelico, the inheritor of the great maſters, nor has he, like him

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ſtudied nature. His figures are dumpy and ordinarily badly placed, the movements untrue, and the heads without vivacity and pattern. But above all, he has not the noble elegance and admirable ſimplicity of his brother: evident proof that the Chriſtian idea alone does not make the artiſt; to give it well, a natural gift developed by ſtudy is needed.

We inſiſt very ſtrongly on this diſtinction between the works of Fra Benedetto and Beato Angelico. The joint labour of Fra Benedetto has been prejudicial to the glory of Beato Angelico. But by ſtudying attentively the works, which, without any doubt, belong to them, we come to recognize an evident inequality of ſtyle. They are two handwritings which it is impoſſible to confound.

Did Beato Angelico work at his brother's miniatures? We believe ſo, and have remarked figures worthy of him. Beato Angelico certainly made miniatures. Vaſari attributes to him two large books at Santa Maria dei Fiori.[1] Padre Marcheſe could not ſee them; but Profeſſor Roſini ſeems to have been more fortunate. The library of San Marco poſſeſſes other miniatures aſcribed to him; but we think it is neceſſary to be careful in theſe aſſignments. Beato Angelico is pre-eminently the religious painter. Speculation or unſkilled admiration gives to him a multitude of manuſcripts of the fifteenth century, French or German. Let us reſpect the truth, and the glory of our painter.

[1] Sono di mano di Fra Giovanni in Santa-Maria-del-Fiore due grandiſſimi libri miniati divinamente, i quali ſono tenuti con molta venerazione e riccamente adornati, nè ſi veggiono ſe non ne' giorni ſolenniſſimi.

Chapter XI.

CONVENT OF SAN MARCO.—PAINTINGS IN THE CLOISTER AND IN THE CELLS.

THE convent of San Marco is noble and ſimple in architecture. S. Antoninus moderated the liberality of Coſimo de Medici, and prevented grandeurs too much oppoſed to the ſpirit of the reformed Dominicans. The ſkill of Machelozzi is ſhown only in the two cloiſters and in the library which is divided into three by two rows of fine Doric pillars. Beato Angelico worked only in the firſt cloiſter and in the cells connected with it. The reſt of the convent was not finiſhed before his departure or Rome.[1]

[1] This firſt cloiſter is called the cloiſter of S. Antoninus, on account of the pictures repreſenting the life of the ſaintly Archbiſhop of Florence, which were executed at the end of the ſixteenth century.

[A great many, and certainly the moſt perfect of theſe freſcoes, deſigned and coloured by M. Laborde, have been publiſhed in Paris, "Freſque du Couvent de Saint Marc, à Florence; par Beato Angelico da Fieſole, deſſinées ſur les Originaux par M. H. de Laborde, et reproduites en Chromo-Lithographie, par les Procèdès de M M. Englemann et Graff, par MM. Moulin, Blanke, Colette, et

At the end of the ſide of the cloiſter running along the church and facing the entrance door, is a beautiful Chriſt on the Croſs. According to his cuſtom, Beato Angelico has repreſented him with eyes open on all men, and ſhedding on the ground his divine blood flowing from its inexhauſtible ſource. S. Dominic on his knees embraces the Croſs and looks on our Lord with love and compaſſion. This figure is impreſſed with a moſt marked individuality. It muſt be the portrait of some religious, which was afterwards made into a S. Dominic, by the addition of the aureola and ſtar of the holy Founder. Whoſe portrait is it? Is it one of S. Antoninus, Fra Benedetto, or Beato Angelico? We have no authentic portrait of our painter. But cannot we allow a ſuppoſition, and believe that he deſired to repreſent himſelf at the foot of the Croſs, as he placed himſelf ſo often there? His brother might have drawn the profile, and this act of ardent adoration would be the ſignature of all his works on the walls of the convent of San Marco. If theſe are not his features, they are at leaſt his feelings, and he has written them at the bottom of this picture. In place of his name is read this touching inſcription: "Hail! Salvation of the world: hail! dear Jeſus, my Salvation; I would truly fix me to Thy Croſs. Thou knoweſt wherefore; grant me power." [1]

Near this painting, and above the door leading to the ſacriſty, Beato Angelico has painted in an ogive a

Sanſon, ſous la Direction de M. Paul Delaroche; prècedés d'une Notice Hiſtorique ſur Beato Angelico, par Ludovic Vitel."—MARCHESE, by *Meehan*, vol. i, p. 210 (note.)—TRANSLATOR'S note.]

[1] Salve, mundi ſalutare; ſalve, ſalus Jeſu chare; Cruci tuæ me aptare vellem verè: tu ſcis quare; preſta mihi copiam.

S. Peter Martyr. In the left hand he holds a book and palm; and the forefinger of his right hand placed on his mouth enjoins the ſilence which ſhould reign in the cloiſter and the recollection neceſſary for approaching the ſanctuary.[1]

Above the door of the chapter-room, a S. Dominic holds a diſcipline and the book of the conſtitutions. Can any one better point out the room where the religious meet to accuſe themſelves publicly of their faults againſt the rule and to receive the penance for it?

Near the door leading to the refectory, is painted a Pietà. The Saviour above his tomb ſhows his hands pierced for men. This is one of the moſt beautiful figures of Chriſt by Beato Angelico. The head is of a divine purity, the body of very noble and very remarkable drawing. Over the door of the hoſpice where ſtrangers were entertained, Beato Angelico has repreſented two Dominican religious receiving our Lord Jeſus Chriſt clothed as a pilgrim. This compoſition is admirable, and perfectly expreſſes the kindly hoſpitality, the tradition of which, as we ourſelves know, is not loſt in the Order of S. Dominic. The two religious receive their gueſt with joy and love: their heads, well drawn and well modelled, are full of life and charity.[2] To expreſs the ſame idea, Fra Bartolomeo has painted the Diſciples at

[1] ["Over the door that leads to the ſacriſty he executed a half-figure of S. Peter Martyr, indicating ſilence. He has the forefinger raiſed to his mouth; but far more impreſſive, and far more calculated to invite us to ſilence and recollection, is the ſevere, I would almoſt ſay threatening, aſpect of the Saint."—Marchese, by *Meehan*, vol. i, p. 211.—Translator's note.]

[2] ["The three figures are ſo beautiful, ſo devout, and ſo well coloured and deſigned, that I do not heſitate to claſs them amongſt the moſt perfect works he executed for S. Mark's."—Marchese, by *Meehan*, vol. i, p. 211.—Translator's note.]

Emmaus above the door of the refectory; but his work is very inferior to that of Beato Angelico, both as to religious expreſſion and ſkill.

A beautiful figure[1] of S. Thomas Aquinas, unfortunately very much injured, completes the decoration of the cloiſter, where our painter has thus preſented to the thoughts of his brethren the example of recollection, of ſcience and of all the religious virtues, along with the Paſſion of our Lord.

The great compoſition filling all the farther end of the chapter-room is uſually cited as the maſterpiece of Beato Angelico. This painting is the largeſt and moſt important, and repreſents the ſcene of Calvary, the eternal object of the contemplation and love of the ſaints. Chriſt on a very high Croſs rules the whole of the world; he is placed between the repentant and impenitent, the good and the bad, thieves. At his feet, a death's-head marks the conſequences of ſin, of which he is the victim and vanquiſher. Around him, are the faithful friends of his Paſſion: the Bleſſed Virgin, ſinking under the weight of her grief, is ſupported by a holy female; Mary Magdalen, kneeling at the foot of the Croſs, turns without riſing to receive the Mother of the Saviour into her arms. This group is one of the greateſt beauty. On one ſide, S. John Baptiſt; S. Mark, hiſtorian of the Paſſion and protector of the convent; S. Lawrence; SS. Coſmas and Damian, patrons of the Medici. On the oppoſite ſide, are repreſented other witneſſes of the Paſſion of our Lord. At their head, S. Dominic, in an ecſtaſy of grief; S. Zanobius, bishop of Florence, who ſeems to be addreſſing

[1] ["A half-figure."—MARCHESE, *loc. cit.*—TRANSLATOR'S note.]

S. Jerome proſtrate with his hands joined; behind him and above, S. Auguſtin in the attitude of meditation; S. Francis of Aſſiſi, with his little croſs and ſtigmata, who, with his head leaning on his hand, caſts a ſeraphic look on his Divine Model; S. Benedict holding the rod of penance; S. Bernard preſſing the goſpel to his heart and tenderly contemplating his maſter: a ſublime figure of faith, ardour and purity; S. Romuald, bending under the weight of years; S. Gualbert breaking out into ſobs; S. Peter Martyr and S. Thomas Aquinas. All theſe ſaints ſuperabound in love, and the feelings they experience are rendered with a variety and intenſity of expreſſion, of which it is impoſſible to give an idea.

The whole compoſition is framed in a broad and rich border divided by medallions, in which the prophets aſſiſt at the great event they had announced. They hold banderols, whereon are texts which form, as it were, a canticle in honour of the truth. At the right of Chriſt, the first perſonage, whoſe name is effaced, ſays: "The God of nature is ſuffering."[1] Then comes Daniel: "In ſeven weeks and ſixty-two weeks, Chriſt ſhall be ſlain."

Zacharias. "See what I have ſuffered."

The Patriarch Jacob. "To the prey, my ſon, thou art gone up: reſting thou haſt crouched as a lion."

David. "In my thirſt they gave Me vinegar to drink."

At the top of the compoſition, is a pelican giving life

[1] [Perhaps S. Dionyſius the Areopagite. When he ſaw the miraculous darkneſs at the crucifixion of Chriſt, he exclaimed, "Either the God of nature is ſuffering, or the fabric of the world is diſſolved."—TRANSLATOR'S note.]

to its young ones with its blood. Below is read: "I am become like to a pelican of the wilderneſs."

Iſaias. "Surely He hath carried our ſorrows."

Jeremias. "O all ye that paſs by the way, attend, and ſee if there be any ſorrow like to my ſorrow."

Ezechiel. "I have exalted the low tree."

Job. "Who will give us of his fleſh that we may be filled?"

The Sibyll of Erythræa. "Dying he ſhall die, and ſleeping three days, then ſhall he be the firſt returned from hell to ſee the light."[1]

In the lower border, Beato Angelico has repreſented the glories of the Order of S. Dominic. The holy Founder placed in the middle holds a genealogical tree, and the ſcrolls on it form medallions, on which are the ſaints, popes, cardinals, biſhops and celebrated religious whom the Dominican family has given to the Church. On one ſide, Innocent V., Cardinal Hugues de S. Cher; the Patriarch of Gradi, Paolo Pilaſtri; S. Antoninus, archbiſhop of Florence; Bleſſed Jordan of Saxony, Beato Niccola della Paglia, Beato Buoninſegna, martyr.

On the oppoſite ſide, Benedict XI, Beato Giovanni Dominici, Beato Pietro da Palude, Bleſſed Albert the Great, S. Raymund of Pennafort, Beato Chiaro da

[1] Deus nature patitur.—Poſt ebdomades viii et lxii occidetur XPS.—*Dan.*, ix, 26. Ad predam deſcendiſti (*aſcendiſti*), fili mi dormiens (requieſcens). Accubuiſti ut leo.—*Gen.* xlix, 9. In ſiti mea potaverunt me aceto.—*Ps.* lxviii, 22.—Similis factus ſum pellicano ſolitudinis.—*Ps.* ci, 7. Vere languores meos (*nostros*) ipſe tulit.—*Iſaias* liii, 4. O vos omnes qui tranſite (*ſic*) per viam, attendite et videte ſi eſt dolor ſicut dolor meus.—JEREMIAS; *Lam.* i, 12. Exaltavi lignum humile.—*Ezechiel*, xvii, 24. Quis det de carnibus ejus ut ſaturemur?—*Job* xxxi, 31. Morte morietur tribus diebus ſomno ſubſcepto, et tunc ab infernis regreſſus ad ucem veniet primus.

Seſto, S. Vincent Ferrer, and Beato Bernardo, one of the martyrs of Avignonet.[1]

The figures in this vaſt compoſition are all admirable in ſtyle, drawing and expreſſion; one only makes a diſparity, and it is S. Mark placed on the right of the Croſs, between S. John Baptiſt and S. Lawrence. It is badly placed and ill proportioned; and the head is evidently too large. We believe this figure to be Fra Benedetto's; his brother may have let him paint the patron of the convent, of which he was ſub-prior.

This freſco has all the qualities of a great monumental picture. The execution of it is ſimple and free, and the colouring ſoft and full of light. The perſonages are very well preſerved, but the back-ground on which they are ſet off is unfortunately in a deplorable ſtate. It is covered with a heavy tint of dirty red, which has been ſhaded off into a grey, whilſt often carried over the outlines. It is impoſſible to explain this act of vandaliſm, of which we do not know the date and author.[2]

[1] Many of theſe names were not put by Beato Angelico; this is evident as to the ſaints beatified after his death. There is ſtill ſeen beneath the name of S. Antonius, the one it has replaced.

[2] "In this work," ſays Vaſari, "are figures of all thoſe ſaints who have been heads and founders of religious bodies, mourning and bewailing at the foot of the Croſs on one ſide, and on the other S. Mark the Evangeliſt, beſide the mother of the Son of God, who has fainted at the ſight of the crucified Saviour. Around the Virgin are the Maries, who are ſorrowing with and ſupporting her; they are accompanied by the ſaints Coſimo and Damiano. It is ſaid that in the figure of San Coſimo, Fra Giovanni depicted his friend Nanni d'Antonio di Banco, the ſculptor, from the life. Beneath this work, in a frieze over the back of the ſeats, the maſter executed a figure of San Domenico ſtanding at the foot of a tree, on the branches of which are medallions, in which are all the popes, cardinals, biſhops, ſaints and maſters in theology who had belonged to Fra Giovanni's Order of Preaching Friars, down to his own day. In this work the brethren of his

The chronicle of San Marco mentions another painting by Beato Angelico in the refectory of the

Order aſſiſted him by procuring portraits of theſe various perſonages from different places, by which means he was enabled to execute many likeneſſes from nature. Theſe are—San Domenico in the centre, who is graſping the branches of the tree; Pope Innocent V; a Frenchman. The Beato Ugone, firſt cardinal of that order; the Beato Paolo, the patriarch, a Florentine; Biſhop (*sic*) Giordano, a German, and the ſecond general of the order; the Beato Niccolo; the Beato Remigio, a Florentine; and the martyr Boninſegno, a Florentine; all theſe are on the right hand. On the left, are Benedict XI., of Treviſo; Giandominico, a Florentine cardinal; Pietro da Palude, patriarch of Jeruſalem; the German Alberto Magno, the Beato Raimondo, of Catalonia, third general of the order; the Beato Chiaro; a Florentine, and provincial of Rome; San Vincenzio di Valenza; and the Beato Bernardo, a Florentine; all theſe heads are truly graceful and very beautiful." —Vasari, by *Foster*, vol. ii, p. 25.

The garments of the Holy Virgin have unhappily ſuffered from *reſtorers*.

"In the chapter-room, of which we ſpeak, he painted the Redeemer on the Croſs, and on either ſide of Him the two thieves. At the foot of the Croſs, and on both ſides of it, he introduced a great multitude of Saints. The figure of the Redeemer is one of rare beauty and noble form: the nude is ſlightly Giottesque; nevertheleſs, it is, in my judgment, far ſuperior to the carnoſe forms of the Cinquecentiſts, not excepting even thoſe of Fra Bartolommeo della Porta. The nude of the two thieves is inferior; but on the countenance of one of them, you read the aſſurance of pardon, whilſt that of the other bears the ſtamp of blaſphemy and the deſpairfulneſs that ſeems a foretaſte of hell. At the Croſs's foot, on the right, he painted the Virgin, who has ſwooned, and is ſupported by S. John and one of the pious women. Magdalene throws herſelf forward to help her, and claſps her in her arms. This is a group ſo beauteous and ſo touching, that it does not yield to Razzi's Swoon of S. Catherine da Siena—a compoſition that fills every eye with tears. Then follows a beautiful figure of the Baptiſt, well deſigned and well coloured, pointing with the index to that Saviour whom he had preached to the multitude in the wilderneſs. S. Mark kneeling, points to the book of the Goſpels, in which he has deſcribed the life and death of the Redeemer. The laſt figures are SS. Laurence, Coſmas, and Damian. On the left a new ſcene, not leſs tender and devout, preſents itſelf. Here are eleven ſaints, for the moſt part Founders of the Religious Orders, who ſeem to meditate the Paſſion of Chriſt, and it may be that the Angelico introduced them to ſhow that they had partaken copiouſly of the fruits of the Redemption; and as the chapter-room was meant to be the place for admoniſhing, correcting, and inſpiring the religious with fervour for the obſervance of conventual diſcipline, perhaps, he deſired to preſent them theſe ſaints as grand models for their imitation. And firſt we ſee S. Dominic proſtrate at the foot of the Croſs, wrapt in profound contemplation; a figure excellently deſigned and coloured. Then follows S. Zanobi, biſhop of Florence,

convent. It repreſented Chriſt on the Croſs, aſſiſted by the Holy Virgin and by S. John. It was deſtroyed in 1534.[1]

The cells painted by Beato Angelico were conſtructed under the inſpiration of the moſt ſevere religious ſimplicity. They are ranged in two lines under an open wood-work roof, and are narrow, low, and lighted by little arched windows. The ſpace is rigorouſly meted

who meditates the vaticinations of the prophets, realized in the Redeemer, to whom he points with his finger. That bald old man, with white beard, waſted and emaciated by years and faſtings, is the great Jerom, in whoſe breaſt the love of the Croſs blunted the keeneſt paſſions, and who ſeems to beg aid in his moſt direful need. Then comes S. Auguſtin, who meditates and writes. The Patriarch of the Franciſcans, the poor one of Chriſt, is proſtrate on the ground, in the moſt overwhelming dolor: a wonderful figure, in which there is indeſcribable affection. S. Benedict is in deep meditation; but I know not whether the Paſſion of the Lord or the revival of monaſtic diſcipline in the Weſt has moſt of his thoughts. S. Bernard lovingly gazes at the Crucified, and, with both hands, claſps a volume to his boſom—that dear volume into which he has poured the tender effuſions of his heart. S. Romuald, bending beneath the weight of years, ſupports his feeble body on a ſtaff, and ſeems buried in ſome profoundly ſad thought. A ſolitary, that I take to be S. John Gualberto, ſobs and weeps. The laſt are two Dominican ſaints, S. Thomas of Aquino, who contemplates the ſublime myſtery which ſaved the human race, and of which he wrote ſo wiſely; and S. Peter Martyr whoſe gaping wound tells how he gave to Chriſt *blood for blood*. . . . . The figures in this compoſition are remarkable for flowing drapery, as alſo for the expreſſion of the heads, not to ſpeak of the relief and great power of the deſign. I muſt obſerve, however, that I am not ſatisfied with the extremities, in which there is a negligence not unuſual to him; nevertheleſs, whenever he wiſhed, he removed ſuch blemiſhes. . . . .

"In order to develope ſtill more effectively this devout meditation, the painter executed, on the ten hexagons that ſurround the arch of the ceiling, ten half-figures of Prophets and Sybils, holding certain ſcrolls with words relative to the Paſſion of our Lord; and they are as beautiful and graceful as it is poſſible to imagine. On the frieze that runs under the freſco the entire length of the façade, he executed, in ten ſmall circles, the portraits of S. Dominic and the illuſtrious men of his inſtitute. . . . ."—MARCHESE, *by Meehan*, vol. i, p. 212.—TRANSLATOR'S note.]

[1 Probably it was a repetition of the one at Fieſole, deſtroyed to make room for the great freſco by Antonio Sogliani, which repreſents S. Dominic and his brethren ſerved at table by the angels.—MARCHESE, *by Meehan*, vol. i, p. 217.—TRANSLATOR'S note.]

out for a table, chair, and a poor bed on which the religious took reſt for ſome inſtants from his ſtudies and prayer. On theſe walls deſtitute of all ornament, our painter has executed his maſterpieces. Is there not here truly a proof of touching humility? No idea of human glory could have come into his mind in decorating theſe obſcure cells. The ſtrict encloſure of the convent would withdraw them from the gaze of the crowd; and yet he has put all his ſkill into them: like other ſaints, who for the glory of God and the conſolation of ſouls pour out in ſecret direction all the treaſures of their heart and eloquence.

Beato Angelico has wiſhed to recount the Life of our Lord again, and has left a page for each of his brethren to meditate. He has often added to the ſcene ſome ſaint who witneſſed it, male or female, to ſatisfy doubtleſs the devotion of the religious who had to dwell in the cell. The figures are middle-ſized, and the colouring admirably ſweet.[1] Fra Benedetto has helped his brother in the work: and we have even remarked that their compoſitions were almoſt always alternate. Thus they worked ſide by ſide. We will follow the hiſtorical order in the examination of theſe paintings.

On the outer wall of the range of cells is an Annunciation, which, whilſt it altogether recalls the one at Cortona by its grace and purity, ſhows the artiſt's progreſs. The Blessed Virgin is ſeated on a little ſtool, and bends forward before the angel kneeling in front of her. The ſanctuary where this heavenly ſcene paſſes

[1 Vaſari declares that this hiſtory from the New Teſtament "is beautiful beyond the power of words to deſcribe."—VASARI, *by Foſter*, vol. ii, p. 27.—TRANSLATOR'S note.]

is an open portico, on which the little cell of the Virgin opens. The architecture is the ſame as in the cloiſters of San Marco. It is ſurrounded by an encloſed garden, all covered with beautiful flowers, which the foot of man has never trodden. The filial hand of the painter has written at the bottom of this compoſition, "Hail, Mother of love, Mary, noble ſeat of the whole Trinity:" and below, "When thou comeſt before this figure of the ſpotleſs Virgin, take heed in paſſing it that the Ave be not unſaid."[1]

Another Annunciation is painted in a cell, and has perhaps ſomething more heavenly. The Holy Virgin kneels on a ſtool; the angel is ſtanding before her, and ſeems to be waiting for her anſwer. Behind him

[1] Salve, Mater pietatis, et totius Trinitatis nobile triclinium, Maria. Virginis intacte cum veneris ante figuram, pretereundo cave ne ſileatur ave.—This inſcription reminds us of the one adorning the ſtatue of the Bleſſed Virgin at the beautiful portal of the Dalbade, at Touloufe:—

"Chreſtien, ſi mon amour eſt en ton cœur gravé,
Ne diffère, en paſſant, de me dire un *Ave*.

["The firſt that preſents itſelf is an Annunciation of the Bleſſed Virgin, in the upper dormitory, the figures of which are ſomewhat leſs than life-ſize. On a ſuperficies, ten palms in length, he painted the habitation of our Lady, ſurrounded by a veſtibule, which reſts on Corinthian columns, much in the ſtyle of that which he executed at Cortona; and though the perſpective is not perfect, it is better than that of the former. On the outſide is the little Garden of Mary, encloſed by a thick hedge and railing; a figure employed by the Church to denote her unblemiſhed virginity. The Holy Maiden of Nazareth is ſeated on an unadorned chair; the colour of her tunic is a pale red, her azure mantle falls in folds over her knees, her arms are croſſed on her boſom, and her countenance, if not remarkable for great beauty, is reſplendent with the calm ſerenity of Paradiſe. Her fair hair falls gracefully on her ſhoulders, and ſo humble and devotional is her whole attitude, that in the preſence of this dear image, we almoſt feel the Angelical Salutation, 'Hail, full of Grace,' trembling on our lips. . . . The figure of the Archangel is truly beautiful. A ſweet ſmile plays on his celeſtial features, and bending one knee, and croſſing his arms on his breaſt, he ſeems to await anxiouſly the announcement of Mary's conſent: it is thus that Dante has deſcribed him."—MARCHESE, *by Meehan*, vol. i, p. 218.—TRANSLATOR'S note.]

and outſide the portico, is ſeen S. Peter Martyr, ſo famous for his purity. This compoſition is raviſhingly beautiful.

The Nativity recalls the one on the panels in the Academy of Fine Arts. S. Peter Martyr and S. Catherine of Alexandria are kneeling, with Mary and Joſeph, to adore the Divine Child lying on a little ſtraw, and ſtretching out his little arms to his Mother.

The Preſentation in the Temple has great relation with the compoſition of Giotto. in the Academy of Fine Arts. The figure of the Blessed Virgin is particularly remarkable for its ſimpleneſs. The ſtraight lines of her mantle and garment veil the form and movements of her body. The aged Simeon lovingly preſſes the Child Jeſus to his heart. S. Peter Martyr, and the propheteſs Anna or Beata Villana are witneſſes of the ſame.[1]

The Adoration of the Magi is a maſterpiece, which may be advantageouſly compared with all art then produced moſt perfect. It is executed in a cell larger than the others; Coſimo de Medici had it made. to go there and converſe with S. Antoninus and our two painters, whom he particularly loved. Pope Eugenius IV. alſo inhabited it, when he went to preſide at the conſecration of the church of San Marco, in 1442. This ceremony took place on the feſtival of the Epiphany, and was the grand feſtival of the period. The Council of Florence had ſeen the Eaſt adore

[1 "Nothing can be truer than his manner of pourtraying the affection of the Mother, or the jubilee of the aged Simeon, claſping the Promiſed One in his arms. Although this picture has ſuſtained injury at the hands of ſome one who removed the primitive ground, it is ſtill very beautiful, particularly in the heads of Simeon and the Mother."—MARCHESE, *by Meehan*, vol. i, p. 220.—TRANSLATOR'S note.]

Chriſt in the boſom of the Roman Church. The emperor and the patriarch of Conſtantinople, the ambaſſadors of Ethopia and Syria, were come to preſent their ſubmiſſion and homage to it in the perſon of the ſucceſſor of S. Peter; and the ſplendid feſtivals which our painter ſaw celebrated on that occaſion, under the vaults of Santa Maria dei Fiori, muſt neceſſarily have influenced his imagination. The Adoration of the Magi is a ſubject often choſen by the painters of the Renaiſſance, becauſe they could diſplay in it great luxury of coſtumes and drapery. Beato Angelico painted it in the cell of Coſimo de Medici as an inſtruction to the rich and powerful, who ſhould lay down their ſceptres and their treaſures at the feet of Chriſt.

The ſcene is admirably diſpoſed: the back-ground repreſents the mountains of Judea the Magian kings have croſſed. The grotto of Bethlehem is indicated by a flat ſurface of wall. The Holy Virgin's throne is the ſaddle of an aſs, and ſhe holds the Child Jeſus on her knees, who bleſſes the old Magian king, proſtrate and ſcarce daring to put out his head and hand to embrace the feet of the Deſired of Nations. He has offered his preſent, which S. Joſeph holds ſtanding near the Holy Virgin. Behind this perſonage are the other two kings and their ſuite, compoſed of warriors and ſages in oriental coſtumes. One of them holds a ſphere, to indicate the ſcience which has led them to the feet of the Saviour. Two men on horſeback look up into the ſky at the ſtar which has ſtood ſtill over the ſtable. All theſe figures are full of life and drawn perfectly; no doubt they preſent portraits of celebrities of the period, whom it is impoſſible for us now to recogniſe.

Inſtead of imitating the painters, who were then beginning to fill their pictures with the liftleſs heads ſtanding before the ſpectator, Beato Angelico has brought them perfectly upon the ſtage and imparted to them all the ſentiments of faith and adoration. By its beauty and execution, this painting recalls the Deſcent from the Croſs in the Academy of Fine Arts, and it is very much ſuperior to the Adoration of the Magi, by Gentile de Fabriano, in the ſame Gallery.[1]

The Baptiſm of our Lord takes place in a ſolitude ſurrounded with rocks. The Holy Ghoſt appears under the form of a dove in the ſky, and lights up all the ſcene with his rays. Our Lord is baptized by S. John. Two angels are holding his garments, on the right; and on the left, a female ſaint and a male ſaint, Dominicians, are at prayer. The ſtyle and the faults in proportion make us attribute this compoſition to Fra Benedetto.

Two cells have been ſuppreſſed, to open a commu-

[1] ["The back ground preſents a diſtant view of the mountains of Judea; and in order that nothing might ſeduce the eye or the ſoul from the contemplation of the principal ſubjects, he diveſted them of verdure and foliage. Hollowed in the living rock is ſeen the miſerable grotto which firſt ſheltered the Saviour. The poor Virgin is ſeated, and has her Divine Son on her knees. On her left is her ſpouſe, who contemplates an offering made by one of the Kings. Before them, proſtrate on the ground, in moſt profound adoration, is a hoary-headed king, the firſt of the Magi, who, having laid down his diadem, approaches his lips to the Divine Infant, who, with childiſh grace, bleſſes him. Behind him is the ſecond, who kneels, and evinces anxiety to perform the ſame act of devotion. The third, the youngeſt of the three, is ſtanding. Then follows a long train of footmen and ſervitors, admirably arranged and grouped; ſome of whom diſcourſe animatedly; and in order to ſhow that theſe princes were ſkilled in aſtronomy, he placed in the hand of one of them an armillary ſphere, as though he would thus ſeek to account for that wonderful ſtar which had lighted their way to Bethlehem. This idea is beautifully expreſſed. The others are engaged with the horſes; but nothing can be more graceful than the laſt figure on the left, which repreſents a

nication with the library. The ſubjects repreſented were, our Lord Jeſus in the Deſert, and his triumphant entry into Jeruſalem. There remains only of the firſt ſubject a beautiful figure of the Saviour, ſitting with his hands claſped and his eyes raiſed to heaven. His garments are admirably draped.

The Sermon on the Mount. Chriſt is ſpeaking to the Apoſtles ſitting in a circle at his feet. He has his right hand raiſed, and holds a paper rolled up in the other. The ſingular diſpoſition of the perſonages, and their badly-drawn poſtures and heads, make us recognize Fra Benedetto's hand again.

The Transfiguration. This compoſition is full of greatneſs and majeſty. Chriſt standing on a rock, with his arms extended in a croſs, ſhows himſelf in his glory. This type is admirable for calmneſs and grandeur. The Chriſt of the Transfiguration by Raphael may be more elegant and bold, but the one

man endeavouring to gaze at the ſtar, beaming over the grotto, whilſt he uſes his hand to protect his eyes againſt its blinding rays. Speaking of the artiſtic merits of this work, we may ſay that the Bleſſed Virgin and Infant are ſupernaturally beautiful. Nothing could have been better deſigned and coloured than the firſt of the Magi, nor can anything better expreſs his burning deſire to kiſs the holy feet of the Redeemer. The two other figures of the kings poſſeſs equal merit for the nobility and grace that beam from their countenances; but no words of ours could deſcribe the perfection of that group of courtiers and pages, who, gathered together, converſe about the wondrous event. In fact one knows not which ſhould be moſt praiſed, the beauty of the attitudes, or the arrangement of the draperies, that are in every reſpect worthy of the moſt celebrated painter. No one will refuſe to recogniſe in the whole compoſition a happy imitation of that life and grace ſo peculiar to Maſolino; and theſe characteriſtics are chiefly noticeable in the relief which the Angelico has given to all the figures. The extremities are well deſigned; nor does the entire lack a ſingle beauty calculated to gladden the heart or the eye. We grieve to think that time has done much injury to this work; nor do I know if it be in man's power to preſerve it from approaching ruin."—MARCHESE, by *Mechan*, vol. i, p. 221.—TRANSLATOR'S note.]

by Beato Angelico is truer and more divine. The heads of Moſes and Elias appear only in the clouds, and leave to the principal figure all its importance. The poſtures of the Apoſtles very well expreſs the dazzling of the light and the trouble of the exſtacy.

The Inſtitution of the Euchariſt. Our Lord gives Holy Communion to the Apoſtles ſitting or kneeling. Faith and love ſhine on all their countenances. But the falſe movements and heads too big give notice of Fra Benedetto's hand.[1]

The Prayer in the Garden of Olives. Our Lord kneeling receives the chalice of the Paſſion from the angel. The three Apoſtles, whom ſleep has overpowered, are in the foreground. Near them, and as a contraſt, Martha and Mary are ſeen in a cell, who usually perſonify the active and contemplative lives; but here Mary is reading in a book, and Martha has her hands claſped. Has not Beato Angelico wiſhed to tell that it is neceſſary to watch with the Saviour by meditation and prayer? All theſe figures are full of nature and nobleneſs.

The Betrayal by Judas. The group of our Lord and the faithleſs Apoſtle is very fine. Chriſt caſts a look of compaſſion on him whom he ſtill calls his friend.

Chriſt in the Prætorium. The Saviour is ſeated in all the majeſty of his voluntary ignominies. He is crowned with thorns, and has a tranſparent bandage over his eyes. The reed he holds anſwers him for governing

[1 "The inſtitution of the Sacrament, in which, following the method of the Giotteſque, he painted the Apoſtles ſeated at the myſtic Supper, and Jeſus with the chalice in his left hand whilſt he preſents to them the conſecrated hoſt with his right."—MARCHESE, by *Meehan*, vol. i, p. 222.—TRANSLATOR'S note.]

the world. The executioners are abſent; but on the hangings of the throne is ſeen, as ſet-off's the head of the ſervant who ſpits in his face, and the hands that ſtrike and outrage him. On the ſteps of the throne, the Holy Virgin and S. Dominic meditate the Paſſion. This compoſition is ſimple and ſublime.[1]

Chriſt goes up to Mount Calvary. This is not an hiſtorical ſcene, but a pious inſtruction. The Saviour carries his Croſs meekly, and his looks invite men to follow him. A holy woman, who repreſents the Chriſtian ſoul or the Church, walks in his footſteps in the dolorous way. A Dominican religious kneels on this paſſage.

Chriſt faſtened to the Croſs. This compoſition, particularly beautiful, is remarkable for the novel manner in which the ſubject is rendered. The Croſs is ſet up like an altar for ſacrifice; a little ladder ſerves as ſteps for the victim. Our Lord has voluntarily gone up, and ſtretches out his arms to the executioners, who are piercing his hands. He bows his head and raiſes his

[1 "As the profound devotion of the Angelico would not allow him to repreſent the ſacred humanity of the Redeemer expoſed to fiendiſh outrage and deriſion, he ſtudied to make His divinity appear under the lowly garb of His mortality. He therefore painted Jeſus ſeated in great majeſty on a throne, but, though blindfolded, the tranſparency of the veil allows us to ſee His eyes, which are ſtern and threatening. His right hand holds the globe, and the left, inſtead of a ſceptre, a bunch of rods. Of the ſcoffers we can only ſee the hands and faces. The white garment that covers Him is beautifully draped. Seated at the foot of the throne are the Dolourated Virgin and S. Dominic, on the right and left; the latter, whoſe attitude is graceful, holds an open volume on his knees and profoundly meditates the humiliations of the Divine Word. Motived by the ſame tender devotion, inſtead of exhibiting the Redeemer writhing under the ſcourger's laſh, he repreſents Him bound to the pillar; and places before Him S. Dominic, who inflicts the diſcipline on his own naked ſhoulders.—MARCHESE, by *Meehan*, vol. i, p. 223.—TRANSLATOR'S note.]

eyes to heaven, saying, "Father, forgive them, for they know not what they do!"[1] On his right, two holy women join in his grief; on his left, three persons ſeem to be preſiding at his execution: a doctor diſcuſſing, another looking inſolently at the holy women, and a ſoldier clapping his hand on the hilt of his ſword; that is, the injuſtice, hatred and violence called up againſt the Saviour. We do not know a more religious picture. The figure of Chriſt eſpecially is very beautiful; but ſtill it cauſes more compaſſion than admiration.[2]

Padre Marcheſe brings to this compoſition the fragment of a legend of the thirteenth century, which ſeems to have inſpired it. "And when they turned again, they perceived the Lord Jeſus, who was going up the ladder with His feet and hand, and on ſeeing this ſpectacle their lamentations were ſo great and ſo rending, that heaven and earth ſeemed to groan too. The other perſons wept with compaſſion over the Son, the Mother, and S. Magdalen who ſpoke ſo piteouſly that all who heard her ſeemed to have their hearts broken. It muſt be believed that the Lord Jeſus voluntarily mounted the ladder of the Croſs with His feet and hand. The centurion, who was afterwards ſaved, remarked Him, and as he was wiſe, ſaid within himſelf, 'O! what a wonder,

[1] Pater, dimitte illis, quia neſciunt *quid faciunt*.

[2] ["He painted the Crucifixion in many of the cells; and in that inhabited by the writer of theſe memoirs, he repreſented Chriſt aſcending the gibbet, to ſhow the ſpontaneity of His death, and Mary fainting and falling into the arms of Magdalene, at the foot of the Holy Rood. In the contiguous cell he painted the Dolourated Virgin and S. John weeping bitterly; then follow portraits of S. Dominic and Thomas of Aquino, abſorbed in the contemplation of this ineffable myſtery of love."—MARCHESE, by *Meehan*, vol. i. p. 223.—TRANSLATOR'S note.]

the Prophet appears to go up voluntarily to be placed on the Croſs; He does not make any complaint nor reſiſtance.' And whilſt he was wondering at Him, the Lord Jeſus went up as high as was neceſſary, then He turned on the ladder, extended His arms in a princely manner, and offered His hands to thoſe who were charged to pierce them."[1] How many inſpirations would art again find in theſe pious and poetic legends!

The Crucifixion. Chriſt, amidſt the agonies of death, promiſes the joys of paradiſe to the good thief.[2] At the foot of the Croſs, the Holy Virgin and S. John, who are weeping. S. Dominic extends his arms, to imitate the Saviour. Another Dominican kneeling holds an open book. This compoſition is beautiful; but the faults in drawing and proportions make us attribute it to Fra Benedetto.

The Death of Our Lord is again repreſented in two cells. Beato Angelico has choſen the moment when the ſoldier Longinus pierces the Saviour's ſide, and makes guſh out under the head of his ſpear the divine blood which is to heal the eyes of his body, and to purify thoſe of his ſoul. A Dominican ſaint kneels at the foot of the Croſs. The Virgin Mary turns away and hides her face in her hands: Martha advances to ſupport her. This ſcene is full of devotion and recollection. The figure of Longinus is very fine. The draperies are drawn very remarkably. In another cell, Chriſt has for witneſſes of his death the Holy Virgin and S. John on one ſide, S. Dominic and S. Jerome on the other. The ſtyle of all theſe figures is very beautiful.

[1] S. Marco illuſtrato e inciſo.—V. Marchese, p. 40.

[2] Hodie mecum eris in paradiſo.

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S. Jerome preſents the ſame type as in the frame of the Descent from the Croſs, in the Academy of Fine Arts, and in the great freſco in the chapter-room. His emaciation, his ſhort and poor garment, his book and diſcipline recall his life of ſtudy and of penance in the deſert.

The Burial. The holy women and S. John the Evangeliſt bury our Lord, in the preſence of S. Dominic. We believe this compoſition to be by Fra Benedetto, who may have been inſpired, eſpecially for the head of Chriſt, by the Burial we have admired in the Academy of Fine Arts.

We will alſo attribute to the ſame artiſt the *Descent into Limbo*, in the cell where S. Antoninus dwelt. The compoſition is the ſame as the one he made in the Life of our Lord, in the Academy of Fine Arts. Chriſt enters as conqueror, and ſtretches out his hand to Abraham, the father of the faithful, who leads the juſt, at the head of whom walk Adam and Eve. Satan is cruſhed by the fall of the gate of hell, and the devils flee into the clefts of the rock. The figure of the Saviour has ſome movement and nobleneſs; but in the other perſonages there are groſs faults, which Beato Angelico could not have committed; the feet particularly are horribly drawn.

The Holy Women at the Tomb. The angel is ſitting on the edge of the empty tomb, and announces the reſurrection by his geſture. Chriſt appears in the upper part, with the palm and the ſtandard of victory. The holy women do not ſee him, and look into the tomb with ſadneſs. This group is admirable and would do honour to the greateſt maſters. Behind the angel

is a kneeling figure of S. Dominic; it is ſaid to be a portrait. Beato Angelico has, perhaps, painted a religious, which may have been afterwards decorated with an aureola and a ſtar. All this compoſition is executed with wonderful ſweetneſs of tone and ſoftneſs of light.

Noli me tangere. In a lonely and choice garden Jeſus appears to Mary Magdalen, as the gardener who cultivates the flowers of virtue in the ſoul; but he paſſes on, charging her, who is adoring him, not to be too much attached to the ſweetneſs of his preſence. Mary Magdalen on her knees ſtretches out her hands towards him; ſhe is ardent but ſubmiſſive. It is impoſſible to give this leſſon in myſtic life better.

The Coronation of the Virgin. Beato Angelico has treated his much-loved ſubject with his ordinary perfection. Chriſt and the Holy Virgin, in glory, are seated on light clouds. The Son puts the heavenly crown upon the head of his Mother, who humbly bows and ſeems again to ſay, "Behold the handmaid of the Lord." It is the tranſlation of the verſe of Petrarch,

"E ſtava tutta humile in tanta gloria."

Both are clothed with the ſame white ſhining garment, as with the ſame fleſh and ſame purity. Some ſaints in exſtacy aſſiſt at this triumph of the Bleſſed Virgin; S. Paul, S. Benedict, S. Dominic, S. Francis, S. Peter Martyr. Our painter may be said to have ſhared in their exſtacy, to render it so well.[1]

[1 "The laſt of the freſcos, and the moſt beautiful of them all, in which he diſplays ſuch maſtery in depicting the ineffable joys of heaven, is the Coronation of the Bleſſed Virgin. This, indeed, is far more celeſtial than his picture on the ſame ſubject in the gallery of the Uffizj. We, however, will endeavour to de-

Beato Angelico has painted for another religious one of his moſt beautiful Madonnas. The Child Jeſus ſtanding on his Mother's knees, ſeems to be teaching the two greateſt theologians of the Church, S. Auguſtine and S. Thomas Aquinas.

Laſtly, on the wall of the upper dormitory, Beato Angelico has offered to the piety of his brethren another Madonna ſurrounded with the patron ſaints of the convent and Order, S. Mark, S. Coſmas, S. Damian, and S. Dominic, on the right; and on the left, S. Paul, S. Lawrence, S. Thomas, and S. Peter Martyr. S. Dominic holds a book and points in it to the bequeſt he left his children: "Have charity, keep humility, poſſeſs voluntary poverty. I call down the

ſcribe how the artiſt developed his devout conception; for, indeed, we confeſs our inability to expreſs the ſenſations which this glorious work has awakened in our heart. He painted the Virgin ſeated on a white cloud, which is overarched by a charming rainbow. She is robed in white, her arms are folded on her boſom, a gentle ſmile is on her lips, and ſhe leans gracefully forward towards her Divine Son. 'Mid all the glory, ſhe is the humbleſt of all. The Word is ſeated by her ſide, and ſeems to crown her. He does not, however, hold the golden diadem in His hands; on the contrary, He barely touches it with the extremity of His fingers, as though He had ordered it to go and encircle His Mother's temples—a ſublime idea, that reminds us of the creative *Fiat*. He alſo wears a white robe, which is ſhaded with a light tint of chiaroſcuro, and appears to be as ſubtile as the air. In the drapery of theſe figures the Angelico has excelled himſelf. At their feet he painted three Saints on the right and three on the left; they alſo ſtand on a white cloud, and are wrapt in ecſtaſy, contemplating this glory. Here he has more cloſely followed Dante; for he diſpoſed theſe ſix figures on a ſemicircular line, as though they conſtituted one of thoſe garlands of Bleſſed ſpirits who inceſſantly ſing and dance round the throne of the Eternal. They are SS. Paul, Thomas, Francis, Benedict, Dominic, Peter Martyr; and they all have their eyes and hands raiſed to heaven. From their countenances beam joy and beatitude. Whoſoever ſtands in preſence of it may almoſt fancy himſelf tranſlated to the ſociety of the Bleſſed. The tinting of this hiſtory is ſo delicate and tranſparent, and the pencilling ſo fine, that it looks more like a celeſtial viſion than a painting; and, perhaps, it appeared as ſuch to the devout artiſt in the act of colouring it."—MARCHESE, *by Meehan*, vol. i., p. 225.—TRANSLATOR'S note.]

curse of God and mine on him who ſhall bring poſſeſſions into my Order."[1] This compoſition is one of the moſt perfect in the convent of San Marco. The execution is free, the figures well drawn and in an excellent ſtyle. All the perſonages are full of nobleness and life: they well repreſent to us the religious who came to plant the ſtandard of the reform in the city of Florence, which corruption was invading on every ſide. They were diſtinguiſhed as much for their ſanctity as for their ſcience and genius. The great movement produced in the Church by S. Catherine of Sienna, made itſelf particularly felt within her Order. It was the epoch of S. Vincent Ferrer and S. Antoninus; and beſide Beato Angelico ſhone Padre Giovanni of Montenegro, the light of the Council of Florence, who was admired by the moſt diſtinguiſhed minds of the Eaſt, ſent to conclude the reconciliation which unfortunately was of ſo ſhort duration.

O, ſweet aſylum! fair convent! little cells! lonely cloiſters! May you ſee your ancient days again! How can I forget the time I paſſed beneath your ſhadow! It was eaſy for me, whilſt ſtudying your maſterpieces, to call up the recollection of the holy generation which lived with Beato Angelico. I ſaw its beautiful images in thoſe pictures, and once more found its virtues in thoſe who gave me ſo benevolent a hoſpitality.

[1] Caritatem habete, humilitatem ſervate, paupertatem voluntariam poſſidete. Maledictionem Dei et meam imprecor poſſeſſiones inducenti in meo Ordine.

Chapter XII.

BEATO ANGELICO AT ROME.—CHAPEL OF THE VATICAN.—(1445-1455.)

BEATO ANGELICO had to paſs his laſtyears at Rome. That city, the centre of the world and of hiſtory, ſeemed ſprung to life again after the return of the popes. Its monuments were admired, its ruins interrogated, its maſterpieces dug up. All artiſts made a pilgrimage to it; and we have ſeen how architects, ſculptors and painters brought new ideas back, and the germ of the Renaiſſance. Beato Angelico was as capable as his fellow-citizens of admiring theſe wonders; but it was not pagan Rome he wiſhed to ſee, it was Rome the holy, the catacombs, the tomb of the Apoſtles, that battle-field of Chriſtianity and heatheniſm, thoſe temples conquered by the martyrs, and the Croſs of Chriſt upon the Capitol. And if he

admired the ſtatues of the vanquiſhed gods and the wealth of their ſpoil, his heart was thereby made only more faithful to the Truth, which had triumphed over them.

Beato Angelico had to quit Florence for Rome about the year 1445. Pope Eugenius IV., who had particularly known him at the convent of San Marco, called him to decorate the Vatican. This was, without doubt, at the time of the deceaſe of Archbiſhop Zabarella, in 1445, and at that period muſt be fixed the fact inexactly related by Vaſari.

This hiſtorian tells us that Beato Angelico was called to Rome by Nicholas V., who wiſhed to nominate him to the archbiſhopric of Florence. "And as Fra Giovanni appeared to the pope to be, as he really was, a perſon of moſt holy life, gentle and modeſt, he judged him, on the archbiſhopric of Florence becoming vacant, worthy of that dignity. But the Friar, when he heard it, beſought his Holineſs to provide ſome other perſon, as he did not feel himſelf capable of governing the people; and ſaid that there was in his religion a Friar, a lover of the poor, very learned, able to govern, and one who feared God, on whom it would be much better to confer the dignity than on himſelf. The pope hearing this, and remembering that what he ſaid was true, freely granted him the favour, and thus was Fra Antonino, of the Order of Preachers, made archbiſhop of Florence, a man truly renowned for holineſs and learning, ſuch an one in ſhort as to merit being canonized by Adrian VI. in our own time."[1]

[1] E perchè al papa parve fra Giovanni, ſiccome era veramente, perſona di ſantiſſima vita, quieta e modeſta, vacando l'arciveſcovado in quel tempo di Firenze

Vaſari is evidently miſtaken in attributing the nomination of S. Antoninus to Nicholas V., ſince it took place under the pontificate of Eugenius IV., in 1445. With regard to the offer made to Beato Angelico, many, deſpite ſo poſitive teſtimony of tradition, find it ſcarcely probable that the Sovereign Pontiff who had called him to the Vatican would deſire to take him away from the pencil and caſt him amidſt the difficulties of the adminiſtration of a dioceſe. He might be worthy of the epiſcopate for his virtues, but nothing had qualified him to diſcharge its functions. Would it not be more natural to ſuppoſe that the Sovereign Pontiff only conſulted Beato Angelico amidſt the intrigues of which the ſee of Florence was the object, and that our painter fixed his choice on S. Antoninus? A letter of one of the holy archbiſhop's friends, addreſſed to the Dominicans of Bologna, tells us that the pope heſitated for nine months, and that the counſels of ſome religious decided him to nominate S. Antoninus, whom he already knew.[1] Eugenius IV. had appreciated S. Antoninus during his ſtay at the convent of San Marco, and made him aſſiſt in the council of Florence. He

l'aveva guidicato degno di quel grado, quando intendendo ciò il detto frate, ſupplicò à Sua Santità che provvedeſſe d'un altro, perciocchè non ſi ſentiva atto a governar popoli; ma che avendo la ſua religione un frate amorevole de' poveri, dottiſſimo, di governo, e timorato di Dio, ſarebbe in lui molto meglio quella dignità collocata che in ſe. Il papa ſentendo ciò e ricordandoſi che quello che diceva era vero, gli fece la grazia liberamente, e così fu fatto archiveſcovo di Fiorenza frate Antonino dell' ordine de' Predicatori, uomo veramente per ſantità e dottrina chiariſſimo, ed inſomma tale, che meritò che Adriano VI. lo canonizaſſe a' tempi noſtri.

[1] Ita novem menſibus ambiguus, ſuſpenſuſque animo Romanus Pontifex perſeverat. cui tandem ſubjicientibus viris religioſis perſonam Antonini, cùm jam antea virtutem hominis cognoviſſet, ſtatim eorum conſiliis acquievit.—BOLLAND, *Acta Sanctorum.*

maintained the choice againſt the reſiſtance of his humility, and wrote to him from Rome, ordering him to return to the convent of Fieſole, where he would be ſought in great pomp to take poſſeſſion of his ſee.

Beato Angelico enjoyed the friendſhip of two great popes. Eugenius IV. and Nicholas V. were the best gifts God made to His Church in the fifteenth century. The miſſion of Eugenius IV. was to reform diſcipline and heal the wounds inflicted by the ſchiſm on religion, and he had all the virtues and talents neceſſary to carry it out. Noble and rich by birth, he might have aſpired to every honour; but he ſtrove to fly them by diſtributing his fortune amongſt the poor, and ſhutting himſelf up in a convent at Venice. Thither his uncle Gregory XII. went, to take and place him as the light upon the candleſtick. Endowed with a ſuperior intelligence and a generous heart, he was the devoted friend of the poor, and an apoſtle full of zeal for the reform of the Church, the ſpread of the faith, and the beauties of worſhip. When he mounted the Chair of Peter, the ſynod of Baſle threatened the Weſt with a new ſchiſm. We cannot admire too much the mildneſs, patience and firmneſs he diſplayed to lay the danger. But the great glory of his pontificate was the Council of Florence: the good ſhepherd neglected no means to bring back the ſeparated ſheep to the fold. He ſpared neither pains, nor ſteps, nor expence; and at his coſt the emperor of Conſtantinople, the patriarchs of the Eaſt, and the Greeks were conducted over and received in Italy. This event was a brilliant victory for the nations of the Weſt. The Greeks themſelves owned the ſuperiority of the Latins in the arts as

well as in the ſciences. The truth united the conquerors and the conquered again in one ſame triumph, and the ceremony which cloſed the council, under the dome of Santa Maria dei Fiori, was a ſight worthy of the admiration of heaven and earth. The reſult would have been greater than that of the Cruſades, if the bad faith of the Greeks had not rendered it ſo tranſitory. The whole world was at peace; France and Germany were reconciled with the holy ſee, ambaſſadors haſtened from the moſt diſtant countries, and the faith ſhone in all the ſplendour of its unity. It was perhaps this ſolemn moment which rapt S. Catherine of Sienna in ecſtacy, when God willed to conſole her for the horrors of the ſchiſm ſhe ſaw ariſe under Urban VI.[1] Eugenius IV. alſo felt great joy, and might have ſung the canticle of the aged Simeon, when, juſt before his death, he received the laſt ambaſſadors of the peace. Nothing is more affecting than the account of his end. After he had celebrated holy maſs on Chriſtmas-day, he fell ill all at once and announced his approaching death. He called S. Antoninus to aſſiſt him, who then ſaw Beato Angelico again. Before receiving the ſacraments, Eugenius IV. delivered an admirable diſcourſe, in the preſence of the aſſembled cardinals. In it he gives, with humility, an account of his glorious pontificate; he rejoices to ſee all people united, and leaves them the heritage of the peace and example of Jeſus Chriſt; he gives the cardinals counſels for the future, and aſks of them only prayers and a ſimple burial. The next day, the feaſt of S. Peter's Chair, S. Antoninus ſpoke long to him on the joys of heaven which he was going to enter, and he took

[1] *Vie de S. Catherine de Sienne*, ii. parte, chap. 10.

poſſeſſion of it at the very moment when the Church was ſaying to him "Depart, Chriſtian soul."[1]

The conclave which named his ſucceſſor met in the Dominican church of Santa Maria ſopra Minerva, and Beato Angelico was conſequently one of the firſt to pay homage to the Cardinal Archbiſhop of Bologna, who took the name of Nicholas V. Tommaſo de Sarzane had particularly known our painter during the Council of Florence, when he was charged by Coſimo de Medici to form the library of the Convent of San Marco; ſo Beato Angelico found in the new Sovereign Pontiff an affectionate and worthy protector.

Nicholas V. is, perhaps, the moſt glorious name to oppoſe to those who puſh ignorance and falſehood ſo far as even boldly to accuſe the Popes of having been an obſtacle to the progreſs of ſcience and art. No one was more capable of inaugurating the new era which opened for the Church after the Council of Florence, and of guiding the intellectual movement at the moment of the Renaiſſance in the direct and true path. Nicholas V. would have given his name to his age, if this movement, legitimate in its principle, had not allowed itſelf to be led aſtray by idolatry of heathen antiquity. Leo X. gave his own only to an epoch of corruption and decay. Nicholas V. has certainly done more for the ſciences and arts than all the Medici, and none afforded them a more intelligent and effectual protection.

Born in an humble ſtation, and obliged to ſtruggle againſt poverty to inſtruct himſelf, ſtill at the age

[1] Hiſtoire Univerſelle de l'Egliſe Catholique, par Rohrbacher, tom. xxi., l. lxxxii., p. 587.

of twenty-two years, he won the firſt honours of the learned univerſity of Bologna. He merited, too, the friendſhip of Beato Niccolo Albergati, and in remembrance of his benefactor, he choſe the name for his pontificate. Being employed in difficult negociations by Pope Eugenius IV., he turned his long journeys to profit, by ſtudying languages and manuſcripts, and his reputation led to his being entruſted with the organization of all the public libraries, on which the learned men of the Renaiſſance were buſied. Being unanimouſly nominated pope by the college of cardinals, he accepted the heritage of Eugenius IV., and effaced the laſt traces of the ſchiſm by pardoning Felix V. When the Greeks had preferred the turban to the tiara, and drawn down upon themſelves the chaſtiſements which are ſtill laſting, he acted againſt Iſlamiſm with the zeal of S. Bernard. The civilization with which he combatted the enemies without, he protected and developed within. The great jubilee of 1450 brought around him the repreſentatives of all nations of the earth, a religious concourſe far more impoſing and far more civilizing than thoſe organiſed in our days.

Nicholas V. ſought, above all, to favour the progreſs of ſcience. To collect its ſacred and profane treaſures he ſent all over the earth, and procured manuſcripts for their weight in gold; he dreamt of the library of Alexandria for Rome. Men of learning were lodged in the Vatican and magnificently entertained. He cauſed the poets, the Greek hiſtorians, and the fathers of the Church to be copied and tranſlated, and placed at the head of this movement the celebrated and pious Manetto, ſo well qualified to direct it. The fine arts

alſo owed much to him. He deſired to reſtore Rome, as Auguſtus had done. He made the ſtreets larger, raiſed magnificent buildings, and laid the foundations of the Baſilica of San Pietro. Truth was his paſſion, and he wiſhed it in all and for all; he deſired it eſpecially for himſelf, and regretted the honours of his pontificate as obſtacles calculated to deprive him of it. He called about him holy religious, with whom he lived in the ſtricteſt intimacy. Beato Angelico was one of his privileged friends. Vaſari gives us a proof of this intimacy. "Fra Giovanni," ſays he, "was a man of ſimplicity, and moſt holy in his habits; and he gave this evidence of his goodneſs, that when Pope Nicholas V. wiſhed one morning to give him dinner, he ſcrupled to eat fleſh without his prior's licence, not reflecting on the higher authority of the pontiff."[1] This affection laſted until death. Nicholas V. would make the epitaph himſelf, which was engraved on his tomb. Under the charm of theſe glorious friendſhips, Beato Angelico paſſed the laſt ten years of his life near the pontifical throne. We have now to ſtudy the influence Rome exerciſed on his talent. This influence was what it ought to have been. The artiſts of Florence were enamoured of ancient art, even to idolatry. Beato Angelico was quite as capable as any of them of appreciating its maſterpieces; but his admiration did not keep him from remaining Chriſtian. He did not employ the precious veſſels of Egypt to raiſe up the golden calf,

[1] Fu fra Giovanni ſemplice uomo e ſantiſſimo ne' ſuoi coſtumi, e queſto faccia ſegno della bontà ſua, che volendo una mattina, papa Niccola V. dargli deſinare, ſi fece coſcienza di mangiar della carne ſenza licenza del ſuo Priore, non penſando all autorità del Pontefice.

but melted them down to ſet off the ark of the covenant with the pureſt ornaments, and to embroider the magnificent draperies of the ſanctuary. His inſpiration always remained the ſame. His genius was not led aſtray into imitation of the ancients. His materials only were richer, his ſtyle assumed more grandeur, yet without loſing any of the qualities we have already admired in him.

Beato Angelico painted two chapels in the Vatican, the chapel of the Holy Sacrament which was deſtroyed under Paul III. to form the ſtaircaſe leading to the Siſtine chapel, and the chapel in which the hiſtories of S. Stephen and S. Lawrence are repreſented, called the chapel of Nicholas V. This is how Vaſari ſpeaks of the firſt. "For the ſame pope, he did the chapel of the Sacrament in the palace, which was afterwards deſtroyed by Paul III., to erect a ſtaircaſe there. In this work, which was an excellent one, he executed in freſco, in his own manner, ſome hiſtories from the life of Chriſt, and introduced portraits of many perſons eminent in his time. Theſe portraits would probably have been all loſt if Paolo Giovio had not had the following taken off for his muſeum: Nicholas V.; the Emperor Frederic, who, at that time, came into Italy; Fra Antonino, who was then archbiſhop of Florence; Biondo da Forli, and Ferdinand of Arragon."[1] We do not know what has become of theſe portraits. The deſtruction

[1] Fece anco per il detto papa la cappella del Sagramento in Palazzo, che fu poi rovinata da Paolo III. per dirizzarvi le ſcale, nella quale opera, che era eccellente in quella maniera ſua aveva lavorato in freſco alcune ſtorie della vita di Geſù Criſto, e fattovi molti ritratti dinaturale di perſone segnalate di que' tempti, i quali per avventura ſarebbono oggi perduti, ſi il Giovio non aveſſe fattone ricavar queſti per il ſuo muſeo: papa Nicola V., Federigo imperatore, che in quel tempo venne in

of this chapel is much to be regretted: we ſhould have been able to compare the ſame ſubjects executed by the ſame artiſt at the three principal epochs of his life, at Fieſole, at San Marco and at Rome.

Fortunately, the other chapel has been preſerved. It is ſmall,[1] and lighted by an arched window, below which is now placed the altar once oppoſite to it. On the other three ſides, Beato Angelico has painted two ſets of compoſitions over each other. In the arches of the upper part, he repreſented the hiſtory of S. Stephen in ſix compartments.

1. *S. Peter confers Deaconſhip on S. Stephen* in the preſence of the college of the apoſtles. The head of the Church preſents the chalice and paten to the deacon, who touches them with reverence, whilſt looking at him through whom all power comes down. The altar has an elegant ciborium upon it, and the bottom is ornamented with a rich architectural deſign. For this ſubject, as well as for the others, we remark a change of ſtyle; the lines become more ſimple and the draperies more noble. The artiſt has ſtudied the Roman toga on the ancient ſtatues and bas-reliefs, and in order to diſplay its magnificence, he covers the ſacerdotal veſtment of S. Peter and the dalmatic of S. Stephen with it.

2. *Diſtribution of the Alms.* S. Stephen gives the alms of the faithful to the poor. All is done orderly

Italia, frate Antonino, che fu poi arciveſcovo di Firenze, il Biondo da Forli, e Ferrante d'Aragona.

[1] It is 6 metres 75 centimetres long, by 4 metres 20 centimetres broad. The pavement is white marble beautifully inlaid. The ſun is repreſented ſurrounded with the twelve months of the year, indicated by their Latin initials and the ſigns of the zodiac. On the ſcrolls accompanying the extremities of the lozenges of the border is read—NICOLAVS PP. QUINTUS. We believe this pavement was executed under Benedict XIII., in 1725.

and quietly; a cleric calls out from a liſt those who are to receive, ſome are coming up, others going away. S. Stephen is giving a ſilver piece to a widow: his countenance breathes purity, he looks only at the hand extended to him. The three women in the foreground are in a fine ſtyle, and have the dignity of the matron and the modeſty of the Chriſtian female. In this compoſition is ſeen the ennobling of alms by charity, which unites before God him who gives and him who receives. A man coming up has an admirable truthfulneſs of drawing: the movement could not be given with more meaſure and more happily.

3. *The preaching of S. Stephen.* After material alms follow ſpiritual alms. The ſaint diſtributes the bread of the word to an auditory ſeated at his feet. The women liſtening to him are remarkable for poſture and draperies: their varied heads all expreſs attention and reſpect. Behind them, ſome men hear the preaching with various feelings. This compoſition might be compared with the legend of S. Nicholas, in which the youthful ſaint is liſtening to a ſermon;[1] the gracefulneſs and ſimplicity are replaced by ſuperior qualities. There is no longer the ſmall lonely auditory on a flowery turf, but the populacy of a great city, in the midſt of ſplendid buildings, and on the irregular pavement of the Roman roads. The genius of the artiſt has reached its full maturity.

4. *S. Stephen before the great Council.* The ſaint delivers the ſublime diſcourſe, in which he unfolds all the hiſtory of the truth.[2] His poſture is quiet; his intelligent geſture contraſts with the exaſperation of

[1] Page 57. [2] *Acts of the Apoſtles*, ch. vii.

the prieſts, who can oppoſe him only with falſehood and hatred. This ſcene is a model of monumental painting; in the architecture is remarked a decoration of the deſigns in moſaic which ornament a great number of the churches in Rome.

5. *S. Stephen led to Martyrdom.* This ſcene of violence is rendered perfectly. A Jew drags the ſaint outſide the city, whilſt others puſh him, and ſtone in hand purſue him. We do not know how to praiſe too much the energy of expreſſions, the juſtneſs of the movements and the richneſs of the draperies. The walls forming the back-ground of the picture remind us of the admirable lines of the circuit-wall of Rome between the Porta di San Giovanni Laterno and the Church of Santa Croce in Geruſalemme.

6. *The Death of S. Stephen.* The ſaint receives the crown of martyrdom kneeling, with his hands and eyes raiſed to heaven. His face is all bathed in blood. Behind the executioners, Saul, their accomplice, carries a cloak; yet the ſaint is not ſtripped of his clothes, for the toga ſtill covers the dalmatic. All theſe compoſitions indicate the ſtudy of the ancient monuments; but the beauty of the lines and nobleneſs of the draperies do not make any of the religious character and Chriſtian thought be loſt.

The hiſtory of S. Lawrence approaches the mediæval ſtyle in the coſtumes; but ſtill here may be ſeen the trace of the archæological ſtudies then in vogue. It muſt alſo be remarked that the painter knew how to vary his compoſitions in ſubjects pretty nearly alike.

1. *S. Lawrence receives the Deaconſhip.* The ſuc-

ceſſor of S. Peter is ſeated upon his throne, and makes S. Lawrence touch the chalice and paten. Three perſons veſted in magnificent copes aſſiſt at the ceremony, as alſo deacons and clerics who hold the book and the cenſer. All theſe figures are full of life and purity; and, without doubt, are portraits. Beato Angelico well knew how to chooſe his models. The background of the picture is a Chriſtian baſilica, in the apſe of which our Lord is ſeen repreſented, giving S. Peter the power to feed his ſheep and his lambs.

2. *The Farewell of S. Sixtus and S. Lawrence.* The pope delivers the treaſures of the Church to his deacon. A cleric placed behind him turns at the noiſe made at the door by the ſoldiers, who are coming to lead him to martyrdom.

3. *S. Lawrence diſtributes his alms.* The ſaint who is clothed by Chriſt, bears theſe words embroidered on the pectoral of his dalmatic, IHȩSVS ✠ CRISTVS. He is ſurrounded by the poor, the lame and the blind, whom he called the treaſures of the Church. Beato Angelico could poetiſe ſuffering and deformity by the truth of the movements and livelineſs of the expreſſions. The blind man advancing on the right, whilſt groping along with his ſtick, is a maſterpiece. Raphael ſeems to have been inſpired by it in his admirable cartoon of the magician ſtruck blind by S. Paul, in the preſence of the pro-conſul Sergius.[1] It is impoſſible to give life and movement better.

4. *The Condemnation of S. Lawrence.* The emperor is ſeated on his tribunal, and ſhows the ſaint the inſtruments of torture in ſtore for him, if he does not

[1] *Acts of the Apoſtles*, xiii. 2.

ſacrifice to the gods. This compoſition preſents a ſingular medley of coſtume. It may be ſaid to be a memorial of the coronation of Frederic III., which Beato Angelico witneſſed, March 15th, 1451.

The medley of ancient armour of dubious archæological exactneſs, with the coſtumes of the middle ages, is very much in conformity with the idea of reviving the empire of the West. The emperor Decius has the cuiraſs and the draped mantle of the imperial buſts of the Renaiſſance. His ſceptre is tipped with a little ancient divinity. The perſonages around him have the large hanging ſleeves and the cloſe cut of the fifteenth century. In all ages, faſhion often outrages good taſte. The architecture is decorated with ancient ornaments. On the entablature of the tribunal, is ſeen the Roman eagle, with wings diſplayed, in a crown of laurel. Above the head of the emperor, is read, DECIUS INPERATOR, and on the ſtep, A.D. CCLIII., about the date of S. Lawrence's martyrdom, or MCCCCLIII., which would be the year of the execution of the picture.

5. The ſtudy of the antique appears ſtill more in the compoſition following, which repreſents *The Martyrdom of S. Lawrence.* The emperor, ſurrounded by his court, aſſiſts from the top of a terrace at the puniſhment of the ſaint. Between the pillars ſupporting the terrace, are placed five ancient ſtatues well drawn. Thus may artiſts, whilſt treating ſubjects of the earlieſt ages of Chriſtianity, repreſent the monuments of a religion triumphed over by the Croſs; truth even demands it, as it alſo requires Chriſtian expreſſion and moral beauty to prevail over all theſe magnificences. It is neceſſary to look on and expreſs theſe

ſcenes with the faith of the firſt Chriſtians, and not with the incredulity of the heathen, who ſaw in their victims only dangerous fanatics.

On the left of the ſpectator, a window of the priſon lets S. Lawrence be ſeen converting a man on his knees, doubtleſs S. Hippolytus. In the foreground, S. Lawrence extended on his gridiron raiſes his hand, and ſeems to be ſpeaking to the emperor, to tell him he was ſufficiently burnt on one side, and he might have him turned on the other. The figure is well drawn, and decent deſpite its nudity. The executioners are varied in poſture and expreſſion; one of them is carrying wood; the other turns the ſaint with a long fork; another makes up the fire, and ſhows the intenſity of the heat by his geſtures.

The execution of theſe pictures is very remarkable. Beato Angelico has not loſt any of his qualities and has acquired new ones. To the purity of his drawing and the tranſparency of his colouring, he has joined more ſcience in the lines, more vigour in the tones, and more power in the modelling.

Theſe compoſitions are framed with the figures of the greateſt doctors of the Church. In the choice of them may be ſeen a memorial of the Council of Florence. The popes S. Leo and S. Gregory the Great are the ſovereign pontiffs who repreſent beſt for the Eaſt, the primacy of the Biſhop of Rome. S. John Chryſoſtom and S. Athanaſius are the two fathers whoſe works ſerved moſt to convince the Greeks on the ſubject of the proceſſion of the Holy Ghoſt. S. Leo is ſhowing a text open. S. Gregory holds a book and a pen, and is liſtening to the inſpiration of the Holy

Ghoſt under the form of a dove. St. John Chryſoſtom holds a book, in which this inſcription is read: ATTENDE TIBI IPSI, NE FORTE FIAT IN CORDE TUO OCCULTA, IMPIAVE COGITATIO; "Watch over thyſelf, leſt perhaps a hidden or unholy thought be in thy heart."

From his croſier hangs the *ſudarium*, which expreſſes well the sweat of his laborious epiſcopate. On the embroidery of his cope are decyphered words which ſerve as ornaments, and are, as it were, confuſed traces of the artiſt's thoughts and prayers. *Jeſus of Nazareth, King of the Jews ... Jeſus. Mary ... of ſinners ... our advocate*: CHRISTUS NAZARENUS REX JUDEORUM. A. MAL. JHESUS-MARIA ... DE PECATORIBUS. ET SE. NOSTRA AVOCATA ... S. Athanaſius is in oriental coſtume: he ſeems to be commenting on a paſſage of the Holy Scriptures.

Above theſe figures are placed thoſe of S. Auguſtine, S. Ambroſe, S. Bonaventure, and S. Thomas Aquinas holding a book in which is read: VERITATEM MEDITABITUR GUTTUR MEUM, ET LABIA MEA DETESTABUNTUR INPIUM (*ſic*): "My mouth ſhall meditate truth, and my lips ſhall hate wickedneſs." His breaſt is decorated with an eye beaming like the ſun, to expreſs the light of his intellect which enlightened the Church. All theſe beautiful figures are placed under ſmall gothic canopies, to be compared for elegance with thoſe which crown the ſtatues of the ſaints at the porches of our cathedrals. It is ſeen that Beato Angelico, amidſt his ſtudies of ancient Rome, did not repudiate the architecture of the middle ages. The four evangeliſts are painted in the compartments of

the vaulted ceiling, on an azure ground ſtudded with gold ſtars. The ridges of the roof are ornamented with deſigns. In the lower part of the walls a rich drapery is painted. The whole decoration of this chapel is conceived perfectly, and proves how well the artiſt underſtood monumental painting for the compoſition as well as for the execution. The figures are of a ſuitable ſize; the general lines and the tones do not diſturb the architecture; and the whole is harmonious and full of poetry.[1]

[1] ["In the ſecond chapel (now called "of Pope Nicholas V."), he painted ſome hiſtories of the protomartyr S. Stephen, and S. Laurence, in the manner which we will now deſcribe. He coloured the whole ceiling in ultramarine blue, and ſtudded it with many golden ſtars, according to the Giotteſque, and he introduced the four Evangeliſts, and eight Doctors of the holy Church. On the right, are S. John Chryſoſtom and S. Bonaventure. Above theſe are S. Gregory and S. Auguſtin. On the left, in the under part, are S. Athanaſius, and S. Thomas of Aquino, and over them S. Ambroſe and S. Leo, the laſt of which figures is almoſt wholly effaced. All theſe Doctors are repreſented as ſtanding erect under a little Gothic temple. The hiſtories of the Martyrs he executed in ſix compartments, wherein he painted the principal facts of the lives of two of them, in order to ſhow the great reſemblance that the hiſtory of the one bears to that of the other. They are as follows:—S. Peter at an altar giving the chalice to the firſt conſecrated Deacon, S. Stephen, who receives it kneeling.—The holy Martyr giving alms to the poor. In the under part, he introduced Pope S. Sixtus. In the upper part is the Sermon of S. Stephen, and the ſame Saint before the Jewiſh high prieſt. . . In the under part he introduced Pope S. Sixtus bleſſing S. Laurence, and giving him the treaſures of his church to diſpenſe them to the poor, at the very moment that two armed men are ſtriking the door in order to gain admittance. Then comes the holy Deacon, giving alms to a great multitude of poor and infirm. On the left wall he painted the Stoning of S. Stephen, and in the under part S. Laurence before the tyrant, who, pointing to the various inſtruments of torture, ſtrives to ſhake his conſtancy. In another compartment, he executed a little window, through which we can ſee the Saint in his dungeon, baptizing his fellow-captives. Finally, comes the martyrdom of S. Laurence. Under theſe little hiſtories he painted a rich ornamentation of fruits and flowers, variouſly intertwined and alternated with the heads of angels and the triple crown: roſes and ſtars exquiſitely arranged complete the adornment of this work. I doubt not that Benozzo Gozzoli, who was celebrated for ſuch decorations, was the author of theſe. Of the merits of the hiſtories, we will now hear two of the moſt celebrated writers on

This chapel, ſo important for the hiſtory of Chriſtian art, was long forgotten. Its exiſtence was ſcarcely known, and the learned Bottari, in order to viſit it, had to get through the window, as the key of the door was loſt. The profeſſors of painting at Rome forbad the ſtudy of it to their pupils as dangerous for their taſte:

art. M. Seroux D'Agincourt ſpeaks of them thus:—"The ability with which theſe freſcoes are finiſhed is truly prodigious, and nothing can be more delicious to the eye than their colouring. The ſhadings are not ſtrong, but the chiaroſcuro is harmonious. On near inſpection, theſe freſcos have all the graces of miniature. At a diſtance, the vigour of their tints produces the effect of a bold and free pencilling," etc. He then lauds the artiſt for the beauty of the expreſſion, in which he recognized a happy imitation of Maſaccio. He likewiſe praiſes the perſpective of the buildings. The criticiſm of M. Rio is as follows:—"The work which excels that of which I ſpeak (the reliquaries of S. Maria Novella)—I will not ſay in beauty, as that is impoſſible, but in dimenſions, and perhaps, too, in hiſtorical importance, is the great freſco in the Vatican, in which Fra Angelico, who was invited to Rome by Eugene IV., painted, in ſix compartments, the principal facts of the life of S. Stephen and S. Laurence, thus uniting theſe two Chriſtian heroes in the ſame poetic commemoration, as it is the cuſtom of the faithful to invoke them conjointly, ſince one and the ſame ſepulchre enſhrines the aſhes of both in the ancient baſilica of San Lorenzo, outſide the walls of Rome.

"The Conſecration of S. Stephen, the Diſtribution of the alms, and far better ſtill the Preaching, are three paintings as perfect in their ſtyle as any of the grandeſt productions of the moſt diſtinguiſhed maſters; it would be difficult to fancy a group that could excel the life and attitudes of theſe figures, and particularly of the women who are ſeated and liſtening to the holy preacher. If the beſtial fury of the murderers who ſtone the Saint be not adequately expreſſed, we ſhould attribute it to a glorious impotency of that Angelic imagination which teemed with ecſtacies of love, and was never accuſtomed to theſe dramatic ſcenes in which it is neceſſary to depict violent paſſions.

"The figures are diſpoſed with equal grace and nobility, and this merit that is always to be admired in all the works of the Angelico, is here, if poſſible, ſtill more admirable, ſince he has paid marked attention to the coſtume and other adjuncts belonging to the period, which he copied from the monuments of the Primitive Church. Not ſo, however, can we ſpeak of the inferior compartments in which the painter has given the hiſtories of S. Laurence." We will finally obſerve with Profeſſor Roſini that, in this work, more than in any other, he ſeems to have enlarged his ſtyle, and to have carried it to ſuch perfection as to diſpute the palm with the nobleſt geniuſes of that age. For the altar of the ſame chapel he alſo painted a Depoſition from the Croſs, which, I believe, is now loſt."—MARCHESE, by *Meehan*, vol. i., p. 243.—TRANSLATOR'S note.]

a ſad proof of the debaſement of artiſtic and religious feeling. The ſovereign pontiffs have preſerved theſe maſterpieces for us. Gregory XIII. (1572-1585) ordered the firſt reſtoration of them, as the inſcription under the Diſtribution of the Alms by S. Stephen informs us.[1] The inſcriptions which ſet off the altar make us acquainted with other reſtorations. In 1712, Clement XI. repaired the chapel, ruined by the injuries of time, and reſtored it for worſhip. Benedict XIII., of the Order of Friar-Preachers, conſecrated the altar, April 7th, 1725.[2] Laſtly, the ſovereign pontiff, Pius VII., in 1815, had this picture by Beato Angelico di Fieſole repaired and cleaned, *to preſerve for the deſire and ſtudy of all* the only maſterpiece of this great painter which Rome poſſeſſes.[3]

Beato Angelico inaugurated art at the Vatican, and the painters who ſucceeded him could find beautiful inſpirations and great inſtructions in his works. If the Siſtine chapel is compared with the chapel of Nicholas V., it will be ſeen that art loſt more than it gained amidſt its material progreſſes. The artiſts who were ſucceſſively called to work at the Siſtine chapel,

[1] Gregorius XIII. Pont. Max.—Egregiam. hanc picturam a F. Ioanne Angelico—Feſulano. Ord. Præ. Nicolai. papæ. V Ivssv—elaboratam ac. vetuſtate. pæne. conſvmpt.—inttaurari mandavit.

[2] Sacellvm—A Nicolao V—Pont. Max.—Conſtructum—a Fr. Ioanne—Feſulano. celebri. Illius—evi pictore—Sacris—imaginibus—decoratum—† Clemens XI—Pont. Max.—Temporis. Inivriis—Deformatum—Ac obſoletum—prittinam—in ſpeciem—uſumque. Reſtituit. Anno Salutis—M D CC XII.† Benedictvs XIII. Ord. prædicator. altare. hoc. erexit. et conſecravit. Die XI. Aprilis. M D CC XXV.

[3] Anno M DCCC XV—Pivs VII. Pont. Max.—Pictvram. Ioannis Angelici Fæſvlani—viri beati—Hiſtoriae præconio nobilitatem—negligentia temporum obſoletam—uti quod unicum pictoris elegantiſſimi—In Urbe exſtat artis exemplum—omnium ſtudio et deſiderio ne deeſſet—Squalore deterſo et lumine addito—reſtituendam curavit.

did not underſtand the laws of monumental decoration as the great ſchool of Giotto had done: the figures are too ſmall for the ſpace. Michael Angelo, who ended their work, fell into the contrary error; he piled up colossuses, as the Titans did mountains. None will diſpute his prodigious talent; but if they can ſet themſelves free from the admiration excited by the powerful figures of the ſibylls and prophets on the vaulted roof, which are ſtill more aſtounding than thoſe of the Last Judgment, they will, indeed, be obliged to acknowledge that there is a violation of the laws of beauty and of monumental painting. A jury compoſed of the great artiſts of Rome and Athens would have condemned ſuch a maſterpiece. Michael Angelo is an unique and a ſolitary genius, who has ruined all that have wiſhed to imitate him. He has violated taſte by making it believed that beauty is in ſtrength and great dimenſions. He it is who has procured us all thoſe ridiculous giants with which the ſchools of the decline have encumbered the churches and palaces of Italy: he it is who invented the theatrical contrivances of our cupolas and the rout of figures which ſpoil the architecture under pretext of decorating the ceilings. The ancients, if they returned, would treat us as barbarians.

In the Vatican, as elſewhere, art deſerted the ſanctuary for the apartments of princes. The holy patronage of Eugenius IV. and of Nicholas V. was replaced by that of the Medici and the Borgia. The treaſures art owed to Chriſtianity were ſquandered on the caprices of the paſſions: the impure images of the gods profaned the Vatican as they formerly did the ſanctity of

Calvary, and ſacrilegious hands dared to trace upon its walls ſubjects which might have made the debauchees of heathen Rome bluſh. The ſovereign pontiffs have wiſhed to have theſe obſcene paintings effaced; but men are always found to elude their orders and defend theſe infamies as models of art and the Palladium of civilization.[1] For all that, hiſtory ſpeaks loud enough in ancient and in modern times. Moral beauty is inſeparable from natural beauty; God has made them for each other, like the ſoul for the body; and when man ſeparates them for the benefit of his ſenſes, art is no more than a tree which has loſt its ſap, a corpſe given up to the corruption of death.

[1] Gregory XVI. ordered the paintings to be effaced which are ſhown to ſtrangers like the ſecret muſeum at Naples. They have been only covered with a cloth. Pius IX. has in vain given orders to veil the nude caryatides at the arch of the hall of Conſtantine; the painter of the Renaiſſance had a way for compreſſing the indecency by making them hermaphrodites.

Chapter XIII.

PAINTINGS IN ORVIETO CATHEDRAL, AND PICTURES AT NAPLES:

UR humble religious enjoyed the ſweeteſt glory which can crown man on this earth. Admiration was even exceeded by the affection he inſpired: popes and princes ſought his friendſhip as much as his works.

Whilſt he was painting the chapels of the Vatican, the city of Orvieto was going on with its cathedral commenced at the end of the thirteenth century, and called for the moſt renowned artiſts of the world to embelliſh it. Beato Angelico was applied to, and his aſſiſtance was obtained. The unfiniſhed work of our painter marks, in our opinion, the apogee of his talent, and may bear compariſon with what art has produced moſt perfect.

On this work of Beato Angelico we poſſeſs the moſt

documents ; and they not only concern our painter, but alſo give us valuable information on the organization of mediæval art. It is impoſſible to underſtand the hiſtory of art without taking into account the influence which the popular element has exerciſed over its developement. The popular element is the cauſe of the greatneſs of art; it is the ſoil which bears it, the light which makes it fruitful. The maſſes are as neceſſary for artiſts as the crowd is for orators. The people are the only protectors rich enough in power and means to encourage art, which requires the thought of all to render, treaſures to lay out, the multitude to comprehend it, and a long poſterity to admire it. What is art patronized by one man, even were he maſter of the world ? Genius itſelf, if it is not defeated by intrigue, muſt be inſpired with a caprice, to obtain a protection which paſſes away like him who grants it. Its work, often haggled over, goes to diſappear in the room of a palace which will be viſited by a revolution, and it will fall as an heritage or a conqueſt into ignorant and mercenary hands; whilſt the work of art patronized by the people and conſecrated in their monuments, ſhines for the eyes of all, and may hope for ages of immortality.

But if the people do much for art, art alſo recompenſes the people ; it inſtructs them, elevates them, and withdraws them from their material and dependent life by giving them pure enjoyments, the contemplation of the beautiful, the greateſt good man can claim. Art makes him know and love his country, and inſpires him with the virtue of devotion ; it tells him of the paſt and points out to him the future. Monuments

are forefathers that look down on him, and give teſtimony of him to his deſcendants.

Religion alone is able to unite the people and art: it is equally neceſſary to both, and it is in the temple that it conſecrates their alliance. The rocks of the Parthenon and the ſlopes of the Capitol have ſeen the people and art mount up to the altars of the gods, and celebrate together feſtivals ſo magnificent that they ſeemed to juſtify the triumph of error; but a Chriſtian people has nothing to envy the people of Rome and Athens for, as their alliance with art is far more intimate and far more admirable. The cathedral is the work in which art appears in all the majeſty of its unity. A divine doctrine lays the foundations of it upon an immoveable rock, and traces the ſymbolical plan; architecture raiſes the walls, pillars, arches and noble ſpires: it entruſts the embelliſhment to ſculpture and painting, which it keeps in a perfect hierarchy; then, when its work is over, and the rich light of the windows ſhines peacefully on all the wonders of the chiſel and the pencil, the Church diſplays the pomp of her liturgy, and, amidſt the chant of pſalms and the memorials of the ſaints, adores God Himſelf, who crowns all by His preſence. It is impoſſible for art and the people to find better conditions for uniting.

The cathedral is not like the heathen temple which concealed a ſtatue in its walls, and ſent its prieſt to make a little incenſe ſmoke on the ſteps of the portico. The Church is a mother who opens her boſom to receive her children, and to diſtribute truth and goodneſs to each one. The cathedral is altogether for the people:

it is their life, faith, hope, baptiſm, family, glory, hiſtory and eternity. Before ignorance and falſehood had eſtranged the people from the cathedral, and had diſabled them for underſtanding it, they found in it joy, courage and wealth: they received there a ſimple and powerful doctrine, and knew what the moſt learned are now ignorant of, the problem of their deſtinies, their origin and their end. The ſtatues and glaſs-windows were their library, and they read in an open book all the hiſtory, the poetic legends, and the aſtoniſhing ſymboliſm, of which we ſcarcely find out the meaning.

Can we be ſurpriſed at the beauty of the Chriſtian monuments of the middle ages? Whilſt feudaliſm was tearing itſelf to pieces in its bloody ſtruggles, and building caſtles to oppreſs others or to defend itſelf, the people were building cathedrals; there was the centre of the commonalty, the donjon of their powers; and they neglected nothing in order to make the edifice worthy of God and of His adorers. This noble ambition explains the wondrous developements of art in the Italian republics of the thirteenth and fourteenth centuries; and it alſo makes it underſtood why artiſts remained Chriſtian: the people kept them nobly employed on their cathedrals, whilſt literature had already become corrupted by ſelling its verſes to princes and their paſſions. Between the towns and commonalties there was a rivalry who ſhould have the largeſt and moſt magnificent church. The people were once conſulted by Phidias whether he ſhould employ marble or ivory in making the ſtatue of Minerva? There was a vaſt difference in the price of the materials;

but the people replied to Phidias, "Do what will be moſt worthy of the city."

The people of Florence ſaid the ſame to their architect Arnolfo, when he ſet about erecting Santa Maria dei Fiori:—"Foraſmuch as the ſovereign prudence of a great people wills that they proceed in affairs of ſuch ſort that their external works prove that they are as enlightened as generous, we ordain to Arnolfo, architect of our commonalty, to make the model or deſign for the rebuilding of Santa Reparata ſo great and magnificent, that it be impoſſible for art and human power to imagine anything more beautiful and more vaſt. This is what has been ſaid and counſelled by the wiſeſt of the city in public and private aſſemblies. For the affairs of the commonalty ought not to be undertaken if it is not intended to render them worthy of an immenſe ſpirit, as it is compoſed of the ſoul of all the citizens united in the ſame will."[1]

All the Italian Republics gave the ſame programme, and they were faithful to it. They have done well; their churches are the only things remaining to them of ancient days. Who would now turn out of his way to climb the rock upon which the city of Orvieto uprears itſelf, were it not to admire the marvels of its cathedral, in which, for three centuries, a religious people entruſted the expreſſion of their faith to the moſt celebrated artiſts of the world?

A prieſt had doubted the real preſence of our Lord upon the altars; and the Holy Victim had been pleaſed to raiſe the veil which hides Him from our ſenſes, and to allow the Divine Blood ſhed on Calvary to

[1] *Cantu, Hiſtoire univerſelle*, tom. xi., p. 578.

flow anew. The corporal was ſoaked with it. The people were witneſſes of this miracle which atteſts the myſtery the moſt conſoling to human nature: and to preſerve this ſenſible proof which divine goodneſs had vouchſafed to give them, they raiſed a monument to receive the linen ſteeped in the Precious Blood, but did not find it magnificent enough. Yes, that vaſt baſilica, with its courſes of white and black marble, the façade ſo rich in ſculpture and moſaics, the columns, ſtatues, lancet arches, paintings, gold, ſtained glaſs; the reliquary with its enamels and precious ſtones, all is an act of faith in the Real Preſence! The people believed that God was pleaſed to dwell with them; and, if they had been able, they would have raiſed to Him a dwelling ſtill more magnificent.

This church, the firſt ſtone of which was laid November 13th, 1290, was a national work, carried on with enthuſiaſm and perſeverance throughout the revolutions and turmoils of the fourteenth century. The hiſtory of this building is like that of other celebrated mediæval monuments in France and Italy. It makes us acquainted with the means then adopted to enſure the completion and perfection of it.

So ſoon as the inhabitants of Orvieto had decreed the work, "they eſtabliſhed a magiſtracy compoſed of ſeveral intelligent and upright perſons, who were named ſuperintendents of the fabric; they were to call in the beſt artiſts, and to pay the works agreed on with the chamberlain. Theſe magiſtrates were obliged to give an account of the receipts and expenditure to the repreſentatives of the people, who were the captain,

conſuls, judge and ſyndics. They were diſtinguiſhed from the other functionaries of the city by the title *della fabbrica.* Their eſcutcheon is ſtill ſeen, as in many other places, particularly in Tuſcany."[1]

There was alſo a lodge of artiſts "near the cathedral-church, a houſe where the architects, painters, and ſculptors aſſembled to preſent their deſigns and models to the maſter of maſters, and to carry them out when they had been approved by him, by the chamberlain, and by the ſuperintendents. Each art had its chief, and over all was placed the maſter of maſters, who was oftenest an architect, painter, or ſculptor."[2] This unity of direction is a happy condition of ſucceſs.

The firſt maſter of maſters was Lorenzo Maitani, an artiſt of Sienna, who directed the works for forty-three years. He inceſſantly traverſed the whole of Italy to chooſe men and materials. Rome furniſhed him with its ancient marbles, Sienna with its black marble, Carrara with white marbles, Saint-Anthime with alabaſter; and he had legions of artiſts under his orders. Thoſe who quitted Rome during the great heats worked for Orvieto at Albano and Caſtelgandolfo.[3]

When Maitani died, his two ſons ſucceeded him; only one other artiſt, Meo d'Orvieto, was added to them. At this time, merit alone ſeems to have decided the

[1] *Storia del Duomo di Orvieto, ſcritta dal padre maeſtro Guglielmo della Valle, Minor Conventuale,* one volume in quarto, with an atlas: Rome, M DCC XCI, page 97.

[2] Era queſta una caſa vicina al Duomo, in cui architetti, e pittori e ſcultori, ſi radunavano per preſentare al maeſtro de' maeſtri il loro diſegni e modelli per eſeguirli, dopo che da eſſo, dal camerlingo, e dai ſopraſtanti, erano ſtati approvati . . . Ogni arte aveva il ſuo capo, e a tutti preſideva il maeſtro de' maeſtri che per lo più era architetto, pittore o ſcultore.—*Storia del Duomo,* p. 101.

[3] *Storia del Duomo,* p. 103.

choice of the artiſts; the intereſts of the monument prevailed over private intereſts and local intrigues. The greateſt part of the directors of the work were from Sienna or Piſa, but none were excluded, and a Frenchman was preferred before an artiſt of Orvieto in 1446, the period at which Beato Angelico was ſent for.[1]

The moſt celebrated artiſts of Europe gave their concurrence; the Dominican Fra Guglielmo of Piſa ſculptured the bas-reliefs of the façade; Donatello made the ſtatue of S. John Baptiſt, in 1423; and in the ſame year, Gentile da Fabriano painted a Madonna. After Beato Angelico, Luca Signorelli, Perugino and Pinturricchio alſo executed paintings at Orvieto. For decorating the baptiſmal fonts, an artiſt of Friburg was choſen, who paſſed for the moſt ſkilful ſculptor of his time; but as ſoon as he was at the work his ſtyle was not liked, and he was replaced by Jacopo Guido, from Florence.[2]

A matter worthy of remark is the contingent of artiſts furniſhed by the religious orders. Beſides Beato Angelico and Fra Guglielmo, the Order of S. Dominic ſupplied two glaſs-painters, Fra Mariotto, and Fra Mariano who was afterwards rejected kindly becauſe he did not know how to draw well enough. The *fabbrica* ordered a ſubſtitute for him to be ſought at Sienna and Florence, if it were neceſſary. A Ciſtertian, Fra Franceſco d'Antonio, executed the ſtained

[1] *Storia del Duomo*, docum. lxx, p. 304.

[2] In the liſt of foreign artiſts we alſo find, in the ſixteenth century, two French Moſaiſts, Ferdinand Sermois and Francois-Etienne; a Flemiſh painter, Henri (1563), and Nicolas Cordier, a Lorraineſe, who was living at Rome, and called himſelf Il Franciofetto.—*Storio del Duomo*, p. 170.

glaſs placed behind the high altar, repreſenting the life and miracles of the Bleſſed Virgin.

Fra Franceſco, of the Order of Minors, worked at the glaſs in 1446, at the ſame time as the Benedictine Dom F. Baroni of Perugia. It was this religious who ſent for Beato Angelico to Orvieto.

The deliberation which concerns our painter is dated May 11th, 1447.

"Conſidering that the chapel facing the one of the Corporal is blank . . . it would be fitting to have it painted by ſome good and famous maſter-painter. At this moment there is in Orvieto a religious of the obſervance of S. Dominic, who has painted, and is painting, the chapel of our moſt holy Father in the palace of the Vatican, who might perhaps be perſuaded to come and paint the chapel; *he is the moſt famous of all the painters of Italy,* and would paint in the church only three months in the year, that is, in June, July, and Auguſt, becauſe during the other months he is obliged to ſerve the Holy Father; but in theſe three months he will not remain in Rome. He aſks a ſalary for himſelf at the rate of 200 ducats of gold a-year, with the expenſes of food, and colours, ſcaffolding, etc. And this maſter-painter is named Fra Giovanni."[1] The council met again June 2nd in the

[1] Congregatis in unum in refid. camerarii . . . pro laboreriis d. E. ordinandis ad honorem d. E., conſiderato quod cappella nova . . . in conſpectu cappelle corporalis eſt ſciabbida . . . et pro honore d. E. eſt dipingenda per aliquem bonum et famoſum mag. pictorem, et ad preſens in Urbe veteri ſit quidam, etc., obſervantie S. Dominici qui pinſit et pingit cappellam SS. D. N. in palatio ap. S. Petri de Urbe qui forſan veniret ad pingendum d. E. et EST FAMOSUS ULTRA ALIOS PICTORES YTALICOS, et ſtaret ad pingendum in d. E. tantum tribus in anno menſibus, ſcilicet Junio, Julio, Auguſto; et quia aliis menſibus . . . . non vult ſtare Rome, et petit ſalarium pro ſe ad rat. cc ducat. auri in anno, cum expenſis

ſame year, and the chamberlain announced that "Fra Giovanni di Pietro has accepted the invitation given him, to come and paint the new chapel; and as he is to be in Orvieto a little before the feaſt of *Corpus Domini*, it is neceſſary for the council to decide on what he ſhall paint. After much ſpeaking, it is decided that they ſhall wait for the painter, and determine when they have his advice." Beato Angelico, in fact, arrived; and, June 14th, the deed was paſſed. "After ſeveral converſations with the painter, it is unanimouſly agreed on every point. The chamberlain has led the religious, Fra Giovanni di Pietro, maſter-painter, of the Order of Preachers of the Obſervance of S. Dominic, to the new chapel to be painted, and there given over to him all the work on the following conditions:—

"Fra Giovanni ſhall himſelf work on the pictures, together with Benozzo Ceſi of Florence, Giovanni Antonio of Florence, and Jacopo de Poli, well and diligently, and with befitting ſkill and care.

"Alſo he ſhall labour and take care that the figures of the pictures be beautiful and commendable. Alſo the undertaking ſhall commence to-morrow, June 15th inſtant. Alſo every year he ſhall paint, with the above-named perſons, in June, July, Auguſt and September, until the entire chapel is painted. Alſo he ſhall do all without fraud and deceit, at the commendation of any good maſter-painter.

"And for the aforeſaid, the chamberlain, in the name of the council, has ſolemnly promiſed and

ciborum, et colores, pontes, &c., et vocatur d. magiſter pictor frater Johes.—*Storia del Duomo*, docum. B, p. 306.

ſworn to the ſame Fra Giovanni, preſent and accepting for himſelf and his heirs, and to Benozzo, Giovanni and Jacopo, to give and pay effectually to Fra Giovanni, for his labours, a ſalary for the four months every year at the rate of 200 ducats of gold, of the value of ſeven pounds each, for every complete year: that is, the third part of 200 ducats for the four months. Alſo to Benozzo, every month, ſeven ducats of the ſame value, to Giovanni two ducats at the ſame rate, and to Jacopo one ducat. Alſo he ſhall give to the ſaid maſter-painter all the colours neceſſary for the pictures, over and above the ſalary.

"Alſo for their expences, beſides the ſalaries, bread and wine as much as is ſufficient for them, and twenty pounds of pennies every month whilſt they are at work.

"Alſo he ſhall pay the expences for them up to the preſent day.

"Alſo the ſaid maſter Fra Giovanni, whilſt the ſcaffolding is being put up, ſhall make the deſign of the pictures and figures which he is to paint on the vault of the chapel.

"All which the parties have mutually promiſed to obſerve, with good faith, etc. Witneſſes, etc."[1]

[1] Die XIV Junii M CCCC XLVII, in Dei noe . . . Amen. Congregatis . . . et habitis inter eos et pictorem multis colloquiis ſuper omnibus et ſingulis . . . unanimiter . . . Camerarius conduxit ad pingendum cappellam novam verſus epiſcopatum . . . religioſum virum frem. Johem. Petri magrum pictorem ord. Predicatorum obſervantie Sci Dominici ibid. preſentem et acceptantem, et picturas totius dicte cappelle locavit d. mag. fratri Johi. cum pactis quod d. frater Johes . . . ſerviret ad picturas pred. cum perſona ſua. Item cum perſona Benotii Ceſi de Florentia. Item cum perſona Johis Antonii de Florentia. Item cum perſona Jacobi de Poli, bene et diligenter, et cum ea qua decet ſolertia et ſolicitudine.

Item quod faciet et curabit quod d. figure dd. picturar. erunt pulchre et lauda-

Beato Angelico forthwith ſet about the work, but a few days after, June 26th, a misfortune occurred which deeply afflicted him. One of his pupils, Antonio Giovanelli, whilſt ſetting up a ſcaffold, was hurt by the falling of a beam, and died of the injury. The *fabbrica* ordered the chamberlain to furniſh all the expences of the illneſs and burial.[1]

Beato Angelico ſet himſelf to the work, along with Benozzo and Jacopo de Poli. He alſo employed two painters of Orvieto, Pietro di Nicolas and Giacomo di Pietro, who probably executed the ornaments. The work went on until September 28th, and on that day our painter gave an acquittance for 103 florins of gold for himſelf and his pupils.[2] He departed for Rome

biles. Item conductio pred. incipiat cras que eſt xv preſentis menſis Junii. Item quolibet anno pinget cum premiſſis hoibus, Junio, Julio, Auguſto et Settembri quouſque tota cappella fuerit dipincta. Item quod omnia faciet ſine fraude, dolo, ad commendationem cujuſlibet boni mag. pictoris.

Et pro predictis camerarius . . . promiſit ſolemniter et juravit eidem F. Johi preſenti et acceptanti pro ſe et ſuis heredibus, et dd. Benotio Johi et Jacobo dare et ſolvere cum effectu eid. fratri Johi pro ſuis laboribus, ſalario pro dd. IV menſibus quolibet anno quouſque ec. ad rat. CC ducatorum auri valoris VII librar. pro quolibet et pro quolibet anno completo, videlicet pro dd. IV menſibus, tertiam partem CC ducatorum. Item Benotio quolibet menſe ſeptem ducatos ejuſdem valoris, Johi duos ducatos ad d. rat., et Jacobo unum ducatum. Item dabit d. mag. pictori omnes colores incumbentes neceſſarios pro d. picturis ultra d. ſalaria.

Item pro eorum expenſis ultra ſalaria panem et vinum quantum ſufficiet eis, et XX libras denar. quolibet menſe, dum laborabunt.

Item perſolvet eis expenſas uſque ad preſentem diem.

Item quod d. mag. f. Johes, interdum fiunt pontes, faciat deſignum picturarum et figurarum quas debet pingere in volta d. cappelle.

Que omnia viciſſim . . . promiſerunt attendere, bona fide, ec. ec. . . . Acta preſentib . . . teſtibus.

[1] Antonius Giovanelli qui (XXVI Junii) dum ſtabat ad faciendum pontem in cappella nova, cecidit in ſtentu unius trabis cadentis ſuper eum. Sed ut tranſeat in bonum exemplum . . . ordinatur quod camerarius poſſit ei ſubvenire tam in infirmitate ad mortem quam in ſepultura ejus, abſque ſuo damno et prejudicio. —*Storia del Duomo*, p. 128.

[2] Religioſus vir Fr. Johes Petri mag. picturarum et ordinis obſervantie Frum

again, leaving his work incomplete. The ſubject choſen by Beato Angelico for the decoration of the chapel was the Laſt Judgment. We have already ſeen with what ſkill and grandeur he treated this ſublime ſubject of Chriſtian art. When we know as yet the paintings of Orvieto only by the publiſhed engravings, we dread the neighbourhood of Luca Signorelli for the ſweet religious of Fieſole. In his compoſitions at Orvieto, that painter, in our opinion, is ſuperior to Michael Angelo; he has not his anatomical exaggerations and gigantic proportions, and his drawing is truer and more diſtinguiſhed: and to a remarkable elegance he joins a great vigour of ſtyle. He ſeems to have owed theſe qualities to the influence of Beato Angelico. Some figures which our painter has executed on a ground of gold are thoſe which moſt attract the eye and excite admiration. This unfiniſhed work is the one which beſt ſhows his talent, and what he would have done if he had had great ſurfaces to paint, like the artiſts in the times of Giotto and Raphael. In the three months paſſed at Orvieto, Beato Angelico painted the Chriſt and the choir of prophets above the hell. We can judge from this fragment what the whole compoſition would have been. Chriſt holds the globe of the world in his mighty hand,

Predicatorum conductus ad pingendum in cappella nova d. mag. Ecclie. cum perſona ſua et cum perſonis ſuis Benozi Ceſi de Florentia, etc. etc., quos ſecum habuit ad dictam picturam . . . fecit camerario . . . ſuam . . . contentationem abſolutam . . . et pactum de ultra non petendo de centum tribus florenis auri de auro . . . quos debebat habere a d. fabrica tam pro ſe quam pro ſuprad. Benozzo et pro tribus menſibus, et ſe quietum vocabit . . . d. mag. f. Johes juravit ad. S. Dei Evangelia . . . omni tempore attendere obſervare. Inſuper ad majorem cautelam liberavit d. fabricam.—*Storia del Duomo*, docum. LXXIV., 28 Sept., 1447.

and with the other curſes the reprobate. Michael Angelo, they ſay, was inſpired by it in the Siſtine chapel; he has made only a parody of it by ſtripping the Chriſt of its garments and giving it ſtrength without majeſty. The group of prophets is perhaps ſtill more admirable. The painters of the Renaiſſance have done nothing of the like, and theſe few figures will always be the model of religious and monumental painting, as inſpiration, as ſtyle, and as execution.

Having returned to Rome, Beato Angelico continued his labours at the Vatican, and perhaps executed ſome of the pictures we have already ſpoken of. We attribute to this period, on account of their beauty, two pictures we have had the happineſs to find at Naples in the rooms of the Bourbon Muſeum. They are numbered 296, 298, and, at the time of our journey, were attributed to Tommaſo di Stephano, ſurnamed Giottino (1324-1356). They are certainly neither of his epoch nor in his manner, and we do not heſitate to attribute them to Beato Angelico.

The firſt (No. 296) is an Aſſumption. The Bleſſed Virgin is ſeated in an elliptical glory. Her hands are joined, and ſhe is clothed in a blue mantle ſet off with gold ornaments. On her aureola is written, AVE GRATIA PLENA. In the upper part of the picture, our Lord bends towards his mother, and holds out his arms to her as on the reliquary at Santa Maria Novella.[1] The choirs of angels ſurround their Queen. Thoſe who approach her neareſt are doubtleſs the Seraphim and Cherubim, repreſented by a double row of winged heads; then come, two and two, the other heavenly

[1] Page 173.

ſpirits, with their various attributes: the firſt, clothed in blue robes, hold with both hands an object ſhaped like an almond, of the ſame colour as their robes. The Thrones are thus repreſented in the moſaics of the Baptiſtry at Florence. The ſecond, clothed in lively red, hold a ſtandard, a globe and a gold rod: theſe are the Dominations. The Principalities carry a a ſtandard creſted with a red croſs; the Powers, a knight's armour, a croſs-bearing buckler and a ſword. The Virtues have golden robes, and hold a banderole, on which is written *Virtutes*.[1] The laſt two orders, the Archangels and Angels, are playing on various muſical inſtruments, like thoſe we have ſeen in the other pictures. This compoſition is executed on a ground of gold; it is worthy of our painter, and can have come only from his thought and pencil.

The picture numbered 298 repreſents the miracle of our Lady *ad Nives*. This ſubject, which brings to mind the foundation of Santa Maria Maggiore, muſt have been choſen and executed at Rome by our painter, who, without doubt, went very often to pray in that church, the moſt charming of the baſilicas in the eternal city. Our Lord and the Holy Virgin appear in the ſky, and preſide over the ſcene paſſing in the lower part. The earth is covered with ſnow, and Pope Liberius traces in it with a ſmall mattock the plan of the church which the patrician John and his wife had received orders to build. The Sovereign Pontiff is mitred and gloved. Behind him, a group of cardinals

[1] At the Baptiſtry of Florence, the Virtues are repreſented as driving away the devils and healing the ſick. Beato Angelico has followed the claſſification of S. Bernard rather than that of S. Denis the Areopagite.

and magiſtrates is ſeen; in the middle, ſome clerics carry the croſs and holy water. The aſſiſtants are in pious admiration, and look up at the ſky. The ſun ſhining on the perſonages and buildings in the background, ſhow the time of the year at which they then were. All the figures are drawn and modelled with the firmneſs which marks the laſt years of Beato Angelico.

It is impoſſible for us to explain why Beato Angelico did not finiſh his paintings at Orvieto. Certainly his own will had nothing to do with it; he muſt have deſired to acquit himſelf of his engagement; but perhaps the Pope did not let him leave, or his health hindered his journey. It is poſitive that the *fabbrica* of Orvieto hoped for his return up to the laſt moment. Many painters begged to carry on his work, but they ſtill waited, until "envious death broke his pencil, and his beautiful ſoul winged its way amongſt the angels, to make paradiſe more joyous."[1]

[1] La morte invidioſa ruppe il pennello di lui, e la ſua bell' anima volò fra gli Angeli a fare piu ridente il paradiſo."—*Storia del Duomo*, p. 132.

Chapter XIV.

DEATH OF BEATO ANGELICO.—HIS EULOGY.—HIS PUPILS AND HIS INFLUENCE.

MIDST the magnificent tombs which adorn the church of Santa Maria ſopra Minerva, between the ſacriſty and the apſe, is a ſimple tombſtone, the ſight of which cauſes a tender and reſpectful emotion. A religious is repreſented there ſleeping the bleſſed ſleep of thoſe who die in the Lord. That marble points out the place where the body of Beato Angelico da Fieſole was depoſited, who died at Rome, March 18th,[1] 1455, in his ſixty-eighth year.

Hiſtory has not preſerved for us any detail of his laſt moments. He diſappeared amidſt his brethren,

[1 Leandro Alberti, who is the authority for the day of Beato Angelico's death, dates it XII. kal martii, which is Feb. 18th.—Translator's note.]

like the autumnal ſun athwart the trees of a peaceful vale whilſt ſhining on them with its ſweeteſt rays. An end full of calmneſs and of hope muſt have crowned a life ſo pure and active. From what point of the paſt could trouble come? From his early youth his intellect had been applied to things divine, his will had been ſubjected to the wholeſome yoke of obedience, and his memory could only offer him chaſte recollections and pious images. He recalled his pictures as prayers. All the heavenly world he had repreſented was ſtirred, and came to ſmile on him: his agony was an ecſtacy; and when, according to the ceremonial of the Order, the religious of the convent went to range themſelves around his bed and ſing *Salve Regina* the laſt time for him, the Queen of heaven doubtleſs heard their prayer. She who had been the ſweetneſs, joy and hope of his life; ſhe on whom he had called with ſo many ſighs, and whoſe love he had gained by ſo many maſterpieces—Mary, turned eyes full of mercy on her beloved painter, and ſhowed him, on the utmoſt verge of his exile, the bleſſed Fruit of her womb. Angels encompaſſed him with their joyous ſongs, and when the hour of his deliverance came, the heavenly ſpirit, to whom his pilgrimage had been entruſted, freed him from his body in a fraternal embrace, and led him triumphant into paradiſe, which he gladdened with his preſence.

On earth he was bewailed. The ſovereign pontiff, Nicholas V., deſired himſelf to compoſe his epitaph, in which he ranked his virtue much above his talent;

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for Chriſt rewarded leſs the works of his genius than the charity of his heart.[1]

People called him The Bleſſed, *il Beato*, and poſterity has kept this beautiful name for him. The Church might have decreed him the honours of the altar; for what has been ſaid of the writings of S. Thomas can be ſaid again of the pictures of Beato Angelico: they are ſo many miracles. Holineſs beams forth from them, and thoſe very perſons whom the errors of the world diſable from underſtanding them well, experience a charm which gently troubles them and invites them to a better life. Since theſe pictures have been in exiſtence, how many ſouls have found pure joys and heavenward longings in them! The truth there appears with a beauty victorious over all heſitation and all weakneſs: and ſome Proteſtants have declared that God had waited for this means to determine their converſion. Many have had copies of theſe maſterpieces made at Florence, in order to carry them into their own country as arguments in

[1] HIC. JACET. VEN. PICTOR.
FR. JO. DE FLOR. ORD. P.
M.
C. C. C. C.
L.
V.

Non mihi ſit laudi, quod eram velut alter Apelles,
Sed quod lucra tuis omnia, Chriſte, dabam.
Altera nam terris opera exſtant, altera cœlo;
Urbs me Joannem flos tulit Etruriæ.

The word *tuis* indicates the religious of his Order rather than the poor. Beato Angelico belonged to the reform and poſſeſſed nothing; ſtill his ſuperiors could have entruſted him with the diſtribution of the money he gained.

[An error in the date given by M. Cartier is here corrected. Marcheſe refers *tuis* to the poor. TRANSLATOR'S note.]

favour of the Church alone capable of inſpiring and realizing ſuch creations.

Now that we have followed the ſtream of this bleſſed life even into eternity, and admired the riches of its banks, we will caſt a laſt glance at it, to embrace the whole and reſume its inſtructions.

One of the merits of our age is the ſerious ſtudy it is making of the paſt. The French revolution had ſeparated us from it by ruins. All that was great amongſt the nations had diſappeared under the efforts of an arrogant and depraved reaſon; but here are we exploring the fields of hiſtory afreſh, and inquiring of tradition our way towards the future. We are ſtudying events and their cauſes, doctrines and their reſults; and if we are ſtill awandering, we have, in our perſeverance and good faith, a certainty of life and ſalvation. One of the happieſt ſymptoms of this movement is the homage paid to Chriſtian art. In the admiration beſtowed on the monuments of the middle ages, there is ſomething elſe beſides the caprice of faſhion; there is a feeling of reſpect for the religion which produced ſuch wonders. This return towards Chriſtian art muſt be intelligent: to wiſh to copy its outward forms without entering into its ſpirit, is to doom ourſelves to a ſervility which would be to Chriſtian art what hypocriſy is to virtue. The ſtudy of a painter's works calls for ſtill more criticiſm and diſcernment than in architectural monuments, becauſe beauty is more individualized in them, and it is neceſſary to diſtinguiſh that beauty from whatever defects the nature of the artiſt may have put into them. In writing the life of Beato Angelico with

love, we have not pretended to bring him forward as the ſole and neceſſary maſter of whoever aſpires to produce Chriſtian art again: this would be to ſerve badly the cauſe which we wiſh to defend. On the contrary, we hold to making it known in all truth, without fearing to tarniſh ſo unſullied a glory. We go on then to examine the place Beato Angelico occupies in hiſtory, what diſtinguiſhed him from his contemporaries, the character of his genius, his qualities, his defects, and the utility which may be drawn from the ſtudy of his works in our own time.

When Beato Angelico appeared, the great ſchool of Giotto was declining; art was loſing that unity of doctrine and means, of which Orcagna was the moſt illuſtrious repreſentative. The programmes given by the Church were modified, the traditional types neglected; architecture, ſculpture and painting were becoming iſolated, and were ſeeking their particular fortunes in the progreſs of details. The poſterity of Niccola of Piſa eſpecially, more and more enamoured with the antique, ſacrificed the Chriſtian thought to the learned form. Natural beauty unhappily tended to ſeparate itſelf from moral beauty. The ſtream that iſſued from the catacombs ſaw its courſe divided. Its waves, which had ſatisfied the faith of nations for ſo many ages, were diverted from their conſecrated bed to ſatisfy the ſenſes, and to be defiled amidſt the joys of the world. Only a feeble part, true to its banks, was to glide along in ſolitude for the good of pure ſouls. Two great names perſonify theſe two branches of art, Ghiberti and Beato Angelico. The ſculptor of the Baptiſtry-gates at Florence did works which Greeks

might have admired: the religious of Fieſole painted figures that gladdened angels.

Beato Angelico belonged to the traditional ſchool of the fourteenth century. He was the direct heir of the ancient maſters by his faith and works; and his great compoſitions at San Marco, at the Vatican, and at Orvieto prove how well qualified he was to execute great monumental painting; but the wants of his ſoul, as well as the deviation of public taſte, gave another direction to his talent.

His piety removed him from the world, and in the peace of the cloiſter he ſought a ſhelter againſt the temptations of glory and the rivalries ſurrounding him. For him art was a ſweet and ſolitary contemplation of the divine goodneſs; his pictures were prayers at the feet of Chriſt and of the Bleſſed Virgin; they iſſued from his pencil like ejaculations from his heart. They were not great pages to teach the people; they were pious images to charm the devotion of his brethren, Madonnas that inſpired purity, angels that reflected the joys of heaven, and lives of ſaints which had the gracefulneſs and ſimplicity of the mediæval legends.

He would have wiſhed his maſterpieces ſhut up in the ſanctuary of his religious family, but their ſweet perfume attracted the admiration of men. Obedience obliged him to ſhow himſelf in broad daylight; and renown, ſeduced by his virtue, led him to the eternal city to decorate the auguſt palace of the ſovereign pontiffs.

What was the principal cauſe of his glory, the pedeſtal that raiſes him above his contemporaries and preſents him to the aſtoniſhed gaze of poſterity?

What merit drew on him the eulogies of Michael Angelo and the enthuſiaſm of his diſciple Vaſari, the painter who, from the nature of his talent and the prejudices of his ſchool, was the moſt unfitted to appreciate myſtical painting? Beato Angelico had a power before which the world itſelf bows down without underſtanding it. Sanctity is a reſemblance with God, that places on man, as on the face of Moſes, a light which eſcapes from his features and his works. Let it beam forth from the form of a ſiſter of charity or from the pictures of a painter, that heavenly brightneſs inſpires reſpect and captivates the libertine himſelf. Vaſari is the echo of a ſecular tradition which ſurrounds Beato Angelico with a divine aureola. The hiſtorian of the Renaiſſance repreſents him to us as painting his Chriſts and Madonnas on his knees and in ecſtacy; all he relates ſhows us the meekneſs of his ſoul, the ſimplicity of his obedience, and the humility of his genius. The good ſervant had made the talent fructify a hundredfold which his maſter had entruſted to him; in place of burying it in the earth of the world, he had placed it in the bank of religious life. There all his hours had been productive, and his ſoul had become rich in knowledge and in love. The Sovereign Pontiff judged him worthy of the archbiſhopric of Florence, but he avoided the honours by cauſing his friend S. Antoninus to be nominated in his ſtead, and he continued to diffuſe his light and charity on his pictures and into the boſom of the poor.

The talent of Beato Angelico was the ornament of his virtue. He knew not the ambition which lengthens

the watchings of the artiſt, and makes him purchaſe ſucceſs ſo painfully. To him labour was without ſorrow. He cultivated painting as Adam did the earthly paradiſe; his pictures were the flowers God produced in his ſoul, and he let them grow in all their freedom, fearing to mar the Maſter's work by a knowing culture. Vaſari tells us he never would alter his compoſitions, becauſe he looked on his inſpirations as favours from Heaven.[1] The leaſt deſire of glory never diſturbed his heart: he would make God praiſed. To what good ſhall we ſubſcribe his works? Should a mirror arrogate to itſelf the rays it reflects? He did not pretend to make new compoſitions. When an image ſatisfied his piety, why ſhould he not have repeated it, like the prayers we love to ſay again? Why not imitate the old maſters when we have no hope to ſurpaſs them? Beato Angelico thought only of loving our Lord and the ſaints, and of making them loved. He ſought the kingdom of heaven before all, and the reſt was added unto him.

He had received from Heaven all the qualities that make great artiſts: the underſtanding and love of the beautiful, an exquiſite ſenſibility of heart, a fertile imagination, and a hand able and prompt to obey him. If his humility had not removed him from the rivalries of his age, he would have ſurpaſſed Ghiberti in the material progreſs he cauſed for art in Italy. More faithful than Ghiberti to tradition, he put a ſimpler and more ſevere order into his compoſitions.

[1] Aveva per coſtume non ritoccare nè recconciare mai alcuna ſua dipintura, ma laſciarle ſempre in quel modo che erano venute la prima volta, per credere, ſecondo ch' egli diceva, che così fuſſe la volontà di Dio.

His Laſt Judgments eſpecially ſhow remarkable ſkill in lines and in diſpoſitions of groups. His types are deeply felt; we ſee that he ſtudied them in meditation and prayer. Thoſe of our Lord and our Lady he painted amidſt ſighs and tears.[1] His heads of Chriſt repreſent well the Divinity clothed in fleſh to ſuffer, and his figures of the Madonna make virginity underſtood in what it has moſt ſweet and delicate. But what makes his genius ſhine moſt is his types of angels, which he knew how to vary infinitely. Whilſt looking at the multitude of heavenly ſpirits, who are adoring, ſinging, and performing dances and concerts, how ſhall we not believe that thoſe angels viſited his cell, and that he lived with them in brotherly and ſweet familiarity? The ſaints he has repreſented beſt are thoſe who by their life and youth approach neareſt to the angelic nature.

The drawing of Beato Angelico has not the great character of the ſchool of Giotto. His lines are leſs ſimple, leſs ſevere, and the richneſs of the details ſometimes obſcures the beauty of the whole. Still in his pictures we meet with figures in a high ſtyle, which Raphael would not have diſowned, and with which he even inſpired himſelf. His movements are true, except when they expreſs violent actions; he was unable to render the paſſions, ſo oppoſed to the meekneſs of his ſoul, whilſt none equal him when he deals with expreſſing pious and tender emotions; and then the attitudes and geſtures ſuperabound in charming grace and naturalneſs. The feet and hands of his perſonages are ſometimes neglected: all the life is

[1] Non fece mai Crocifiſſo che non ſi bagnaſſe le gote di lagrime.

concentrated in their countenances. There the artiſt has diſplayed all the perfection and ſplendour of his genius. His heads have a delicacy of expreſſion, a fineneſs of model not ſuſpected except by trying to copy them. His draperies are noble, full and quiet as in the ancient works. His ornaments are nearly always ſober and in good taſte. His contours are of an admirable purity. Beato Angelico's colouring is full of light; its tints are lively and its ſhades tranſparent. The maſſes are broadly marked out. We remark eſpecially an extreme facility of pencil, and a ſimplicity of procedures which particularly agrees with monumental painting. Although no artiſt's life preſents a more perfect unity, a talent more faithful to the ſame inſpiration, we can ſtill diſtinguiſh three epochs in the unity of the whole, in which the years and means he paſſed through are reflected. The firſt epoch was that of his youth and ſtudies; it began with his exile in Umbria, and was impregnated with the tradition of the primitive ſchools, to bloom then in the ſolitude of Fieſole. To the ſimplicity and purity of his ſoul he added an exuberance, a tenderneſs of feeling, an inimitable freſhneſs of expreſſion. If he had all the qualities of youth, he had alſo its inexperience. His compoſitions were ſometimes too ſymmetrical; his figures wanted pliancy; he loved richneſs of ornaments and perfection of details too much. The maſterpiece beſt repreſenting this epoch is the Coronation of the Virgin, in the Louvre.

The ſecond epoch was that of his manhood, which had the convent of San Marco for its theatre. He had corrected his defects, whilſt preſerving and de-

veloping his good qualities. The ſtudy of nature completed that of the old maſters; his bruſh had more breadth and freedom. He united grace with nobleneſs in an admirable ſimplicity. His compoſitions were more varied and more learned, and it is evident that he placed at the ſervice of his ſanctity the progreſs wrought in art by the ſchool of Ghiberti. This was the moſt productive period of his life, and is fittingly repreſented by the Deſcent from the Croſs, in the Academy of Fine Arts; by the Adoration of the Magi, in the cell of Coſimo de Medici; and by his Laſt Judgments.

Laſtly, Rome called Beato Angelico within its walls, and he went to inaugurate Chriſtian Art in the Vatican. The ſpectacle of the eternal city made a profound impreſſion on his ſoul, and gave freſh power to the maturity of his ſoul. The chapel of Nicholas V. evinces the ſtudy of the antique by the vigour of the drawing, beauty of the draperies, and grandeur of the ſtyle. His unfiniſhed work at Orvieto indicates the perfection of monumental painting.

Thus, in theſe three epochs, Beato Angelico was always on the progreſs, and demanded the means to give his holy inſpirations, in turns, from tradition, nature and the antique. He is and always will be the moſt perfect model of Chriſtian artiſts.

His influence on his contemporaries was not in proportion with his ſuperiority. The ſovereignty of Giotto, to which he was the worthy ſucceſſor, ought to have belonged to him; but art had taken another direction, and the patronage of princes had greatly narrowed the domain of religious painting, by replacing the

action ſo powerful of the church and of the people. Moreover, the humility of Beato Angelico removed him from the movement of his age, and made him prefer the peace of his cell to the diſtant journeys which would have ſpread his name. Still he had pupils. Vaſari names four of them, Gentile da Fabriano, Zanobi Strozzi, Domenico di Michelino, and Benozzo Gozzoli.

Gentile da Fabriano might have known our painter and appreciated his talent; but it ſeems to us difficult to reckon him in the number of his diſciples. He was old, and already the head of a ſchool when Beato Angelico was hardly beginning to acquire reputation. We find him at the head of the painters of Orvieto in 1423. Beſides, his talent indicates another maſter. He remained a ſtranger to the artiſtic movement of Florence, and preſerved a character and meagreneſs of drawing which recall the ſchools of the north. Through Venice, he might have been in contact with German artiſts; and the eulogies of Roger of Bruges, who proclaims him to be the firſt painter of Italy, are explained by the natural ſympathy he muſt have had for his ſtyle. His inferiority with regard to Beato Angelico is indiſputable. It is enough to bring his maſterpiece, which is in the Academy of Fine Arts at Florence and repreſents the Adoration of the Magi, along with the ſame ſubject treated by Beato Angelico in the Convent of San Marco. We ſhould ſay that there was more than a century of progreſs between the two pictures. The compoſition of Gentile da Fabriano is plain and conſtrained; the drawing is feeble, the perſonages badly poſtured and over-

burdened with ornaments, whilſt the whole compoſition of Beato Angelico is broad, learned and full of nobleneſs and life.

Zanobi Strozzi, Vaſari tells us, executed many paintings for Florence ;[1] but we do not know what may be now attributed to him. Only a ſingle picture remains to us by Domenico di Michelino, and it is the one we are all aſtoniſhment to meet with, to the left on entering the ſombre vaults of Santa Maria dei Fiori. It repreſents Dante returning to offer his immortal poem to the city of Florence. The illuſtrious exile is crowned with laurels ; but his melancholy expreſſion and lonely ſteps remind us how painful glory was to him. The execution of this picture is firm and lightſome ; the work is not unworthy of the maſter.

The moſt celebrated pupil of Beato Angelico is Benozzo Gozzoli, who was the faithful companion of all his labours. The happy influence of ſo holy a direction appears eſpecially in the paintings he executed for the churches of Montefalco. But after the death of the good religious, he gave way to a tendance which approximated him with Ghiberti. His magnificent paintings at the Campo Santo recall more the gates of the Baptiſtry of Florence than the great traditions of the primitive ſchools. They repreſent the luxury and elegance of the Italians rather than the ſimple life of the patriarchs. Inferior to Beato Angelico in the expreſſion of Chriſtian ſentiments, he is alſo far from equalling him in the purity of the drawing and in the harmony of colours.[2]

[1] Zanobi Strozzi che fece quadri e tavole per tutta Fiorenza, per le case de' cittadini.

[2] Vaſari paſſes a high encomium on Benozzo Gozzoli, and repreſents him to us

Beato Angelico had other pupils, as the archives of the cathedral of Orvieto prove, which mention Jacopo Poli, and Giovanni Giovanelli, whoſe ſad death we have ſeen. His works continued his inſtructions, and all thoſe who in Italy ſtill preſerved, for ſome time, the veneration of Chriſtian art, drew thence uſeful and holy inſpirations.[1] Luca Signorelli ſtudied them certainly when he had to go on with the chapel of Orvieto. This painter, who is not ſufficiently taken into account in the hiſtory of art, is ſuperior to Michael Angelo in that Laſt Judgment. If he is alſo too much prepoſſeſſed with the ſcience of the nude in the Reſurrection of the Dead, at leaſt he has not fallen into the anatomical exaggerations and religious inconſiſtencies which make the freſco of the Siſtine chapel one of the greateſt profanations of that ſublime ſubject. His Paradiſe preſents groups worthy of Raphael, and his angels crowning their elect ſometimes recall thoſe of Beato Angelico.[2]

as always Chriſtian, and meriting, by a hard and toilſome life, the happineſs of an honoured old age.—Chi cammina con le fatiche per la ſtrade della vertù, ancorachè elle sia (come dicono) e faſſoſa e piena di ſpine, alla fine della ſalita ſi ritrova pur finalmente in un largo piano con tutte le bramate felicità. . . . Viſſe Benozzo, coſtumatiſſimamente sempre e da vero criſtiano, conſumando tutta la vita ſua in eſercizio onorato · per il che e per la buona maniera e qualità ſue lungamente fu ben veduto in quella città.

[1] Let us be permitted to bring together here the name of Menling with that of Beato Angelico. Never had two painters a genius more like in ſuch different ſchools. The life of the painter of Bruges is unknown to us; but we may believe that he ſtudied the works of Beato Angelico, ſince we know that he went into Italy, by the miniatures in the breviary of Grimani which he executed at Venice, and by the portraits he has left at Florence.

[2] Vaſari recalls with pride, having ſeen, when eight years old, the aged Luca Signorelli, who might himſelf have ſeen Beato Angelico. He ends the ſecond part of his work with the eulogy of him, and gives him as the father of the artiſts of the Renaiſſance.—Porremo fine alla ſeconda parte di queſte vite, terminando

The ſchool of Sienna, ſo faithful to its religious traditions, muſt have particularly ſtudied the works of Beato Angelico, and many artiſts of the fifteenth century ſeem to have been his pupils. This idea has eſpecially ſtruck us as to Giovanni di Paolo (1403-1482), whoſe ſtyle and grace remind us of the painter of Fieſole. The imitation is plain in his Laſt Judgment, in the public gallery of Sienna.[1] The compoſition is the ſame, and in it we admire the ſame groups of angels and bleſſed embracing.

Sano di Pietro (1406-1481) equally approaches our painter for the holineſs of his virgins and purity of his angels. His pictures were prayers too, and we well underſtand the religious, who ordered of him an altar-piece for the ſouls of her father and mother.[2]

The ſchool of Perugino, called the ſchool of Umbria, is thought to offer the moſt perfect expreſſion of myſtical painting. Myſticiſm, alike in painting as in religion, is the higher inſpïration of divine love directing all our thoughts and all our works. Had Perugino, like Beato Angelico, this inſpiration? We do not think ſo. We are far from admitting the reproaches for atheiſm Vaſari makes againſt him; but whilſt we quite recognize him as a religious artiſt, we do not crown him with the aureola of the ſaints. Perugino received from Heaven a happy and ſweet nature, which he cultivated, like Beato Angelico,

in Luca come in quella perſona che col fondamento del diſegno e degli ignudi particolarmente, e con la grazia della invenzione e diſpoſizione delle storie, aperſe alla maggior parte degli artefici la via all'ultima perfezione dell' arte.

[1] Stanza terza, No. 11.

[2] Stanza quinta, No. 40. On the frame is read, *Queſta tavola afata fare ſuoro Bartholomea di Domenicho di Franciſcho per lanima di ſuo padre et di ſua madre.*

near the tomb of S. Francis of Aſſiſi. The ſtudy of the ancient maſters bound him again to the great traditions of Chriſtian art, and he then went to ripen his talent in the midſt of the material progreſſes of the ſchool of Florence. The influence of Andrea Verrochio over him is indiſputable; a fellow diſciple of Leonardo da Vinci, he caught like him, in the ſculptor's workſhop, the love of form, the ſweetneſs of model which is one of his moſt remarkable qualities. He preſerved his religious tendencies, which trenched on the paganiſm that the patronage of the Medici was more and more developing; and this was the principal cauſe of his reputation in Italy. He muſt neceſſarily have had the favour of all thoſe who ſtill had any ſenſe of Chriſtian art in their ſoul. Still his works rarely offer the holy thoughts and the ſap of love we have admired in Beato Angelico's pictures. The ſearch after gracefulneſs and beauty diſtracted the painter from his devotion. His Madonnas are too pure not to be Chriſtian, but they are not divine; and his angels, with their flying draperies and affected poſtures, do not in anything remind us of thoſe that viſited the Dominican cell.

The two moſt celebrated pupils of Perugino, Pinturicchio and Raphael, were faithful to the religious and poetical tendencies of their maſter. Pinturicchio alſo approached Beato Angelico by the traditional character of his compoſitions and by the purity of his talent. Deſpite the ſad patronage of Alexander VI., his pencil remained truly Chriſtian. His chapels in Santa Maria del Popolo, and his Hiſtory of S. Bernardine of Sienna at *Ara Cœli*, recall, by the ſweet-

neſs of the expreſſions and the quietneſs of the light, the beautiful freſcos in the convent of San Marco.

Raphael had a genius too delicate and too exalted not to love and comprehend that of Beato Angelico. Like Perugino, he perfected his talent at Florence; his intimacy with Fra Bartolomeo lets us diſcover him amidſt our painter's maſterpieces. He certainly ſtudied them, and the ſpirit which reflected ſo well the merits it met with, muſt have ſtamped on them the qualities with which he moſt ſympathiſed.

Some Catholic writers ſeem to us to fall into a two-fold exaggeration, by ſetting forth too much the religious ſentiment of his firſt works, and by branding ſo rigorouſly the pagan tendencies of his laſt years. Raphael was neither a ſaint nor an apoſtle. To his lot the happieſt and moſt lofty nature had fallen which an artiſt could, perhaps, poſſeſs. The purity of his underſtanding and tenderneſs of his heart enabled him to comprehend and love the beautiful, and he had the treaſures of a fertile imagination and the reſources of a docile hand for rendering it. No one was more capable of cultivating theſe precious qualities than Perugino. The pupil ſtraightway appropriated the talent of the maſter, but did not, as he, ſtudy the primitive ſchools, and conſequently he ſeparated himſelf from the great traditions of art. He continued to be a religious painter more from taſte than from piety. He choſe Chriſtian ſubjects becauſe they were the moſt beautiful, and he borrowed from the Goſpel ſomewhat of its purity, becauſe he judged nothing more capable of ſetting off the human figure. His Madonnas are amiable and chaſte, but do they preſent

that ideal of the Virgin-Mother and of her Divine Son? They are even leſs faintly than thoſe of Perugino. To propoſe them above all as the moſt perfect type of the creature is, it ſeems to us, to deny all the great traditions of the primitive ſchools. Even in the Diſpute of the Holy Sacrament, which is often cited as the perfection of Chriſtian painting, the ſubject leaves much to be deſired on the ſcore of religious ſentiment; it is, if you will, a theſis on the Real Preſence written in a fine ſtyle, but it is not the admirable poem compoſed by S. Thomas Aquinas for the feaſt of the Holy Sacrament.

By thus raiſing Raphael leſs high, his fall will be leſs great; ſtill it was real. Senſuality, by degrees, ſeduced this artiſt ſo loaded with riches and glory; but his hand was never ſoiled with the exceſſes which diſgraced Marco Antonio and Giulio Romano.

He abandoned Chriſtian ſubjects for mythological nudities; but was it not very difficult for him to reſiſt being dragged along by his age? And was he not encouraged and applauded in his defection by the princes of the Roman court? It has been wiſhed to make the artiſtic patronage of Leo X. a glory of the Church. Yes, it is a glory, for that reign has been one of thoſe terrible trials which ſhow that the Church has the everlaſting promiſes, and that the faults of man will never change the doctrine and holineſs of the Spouſe of Chriſt.[1]

Leo X. continued the traditions of his family, and completed the ruin of Chriſtian art. The world loſt

[1] The work of M. Audin on Leo X. is deplorable in the point of view of Chriſtian art.

the comprehenſion and recollection of it. There were ſtill Chriſtian artiſts, indeed, who, like the faithful Jews of the captivity, offered to God their works, melancholy as the regrets for fatherland around the hearth of the exile. But theſe artiſts no longer formed a people : they no more had laws, worſhip, or feſtivals. The hoſtile conqueror profaned in peace their temples and their altars. What connection have the ſchools of Titian, of the Caracci, and of Bernini, with the art of which Chriſt is the type and the inſpirer? What did thoſe idolators of drawing, of colour and of manner ſeek in realizing the dreams of their groſs ſenſuality, if not a little glory and caſh ? They ſeparated natural from moral beauty ; and their art is merely a body without ſoul which corruption ſoon deforms. They pretended to imitate the ancients ; but they are as far from ancient art, as ancient would have been from Chriſtian art, had they continued its noble deſtinies.

It is not aſtoniſhing that Beato Angelico has been forgotten during theſe ages of deſolation. His name has been buried under the Renaiſſance, like the ſacred tombs which the ruins of a devaſted cloiſter and the brambles of the deſert cover. But amidſt the vaſt and ſerious ſtudy we are making of the paſt, his glory is beginning to appear to us, like the break of a better day. Weary of its unbelieving and frivolous life, art has ſeated itſelf on the threſhold of our churches, and architecture, ſculpture and painting ſeem fain to unite again under their ſecular vaults to pray to God together.

This archæological labour, not to be barren, muſt aid Chriſtian art in finding its great inſpirations again.

It is not its buſineſs to analyſe forms and to catalogue ruins; it muſt profit by the leſſons of hiſtory Life and not death, the ſcalpel ſtudies on the inanimate remains Theſe monuments of the paſt have ſprung from an idea and a love which are neceſſary to continue them. They have a meaning which we muſt underſtand, a liturgical and ſymbolical language which we muſt ſpeak. Chriſtian art is ſleeping like Lazarus; it is neceſſary to go with Chriſt to ſet it free.

Beato Angelico is the beſt guide to follow in this revival of Chriſtian art, and through him the interrupted tradition muſt be recovered. After his example, we muſt firmly believe the dogmas, meditate the Goſpel, and admire its beauties in the lives of the ſaints; and we muſt alſo ſtudy them in the works of the maſters of the old ſchools, who are the fathers of Chriſtian art, not to imitate the old ſtyle, but to follow the types which are the definitions of the truths to be rendered. Art, like religion, has need of a doctrinal authority, which delivers the ſame truths to all.

The Chriſtian artiſt muſt ſtudy nature. Is it not to expreſs the truth that God has made all the wonders of the viſible world? Let him penetrate it then, and reflect them by ſtriving with his divine model. Let him employ, as a docile language, the nobleneſs of proportions, the pliancy of lines, the magic of light, the harmony of colours, and let him unite them again on the figure of man, that all nature may glorify its Author.

All theſe beauties the artiſt may ſtudy in the works of thoſe who have conſecrated them to vain idols. Like the people of Iſrael, he may take the precious

vaſes of Egypt, to go and ſacrifice to the true God in the deſert. Ancient art is a rich metal, which his hand may caſt to decorate the ſanctuary. All that is beautiful is Chriſtian. Let him then appropriate the purity of taſte, the perfection of form, the ſimplicity, the meaſure which ſhine in the monuments of Rome and Athens. The paganiſm we have to dread is the paganiſm of our ſouls.

Beato Angelico formed his talent in the three-fold ſchool of tradition, nature and the antique. But what will it avail to have his ſcience without his love? By holineſs eſpecially we muſt imitate him. Chriſtian art is the art of Chriſt, and it has no other law but the Chriſtian life. The Chriſtian artiſt then muſt hear and follow Chriſt: like Him, he muſt manifeſt the truth, and love God and his neighbour whilſt forgetting himſelf. He muſt renounce all human glory, and ever repeat, in his attempts as well as in his ſucceſs, the device of the monks and knights of the middle ages, "Not unto us, O Lord, not unto us, but unto Thy name give glory: *Non nobis, Domine, non nobis, ſed nomine tuo da gloriam.*"

Chapter *XV.*

BEATO ANGELICO DA FIESOLE JUDGED IN ITALY, GERMANY AND FRANCE.

A DOUBLE motive engages us to offer a recapitulation of the judgments paſſed on Beato Angelico da Fieſole in Italy, Germany and France. We ſhall thus firſt point out the hiſtorical ſources whence we have drawn, and be able to acknowledge the ſervices rendered us by thoſe authors who have gone before us. What would our labour be without the aid of their reſearches and lights? Then we ſhall reaſſure ourſelves againſt ourſelves. The love we have for our painter neceſſarily influences the appreciation of his work, and perhaps makes our admiration ſuſpected. We will go on after to call in other witneſſes; and we ſhall be happy to ſee Beato Angelico crowned by hands more worthy than own.

Firſt of all, it is eaſy to eſtabliſh the immenſe reputation of Beato Angelico during his life. Facts and texts prove that he was then eſteemed the firſt painter in Italy.

At Florence, Beato Angelico was the painter preferred by Coſimo de Medici. Churches and corporations contended for his pictures; the ſovereign pontiffs entruſted the decoration of their palaces to him; and the magiſtrates of Orvieto, in their deliberation of July 11th, 1447, expreſſed the general opinion when they declared him to be the moſt celebrated painter in Italy: *Et eſt famoſus ultra alios pictores ytalicos.*[1] Pope Nicholas V., in the epitaph he compoſed in his praiſe, proclaimed him another Apelles: *Velut alter Apelles.* Laſtly, the religious of the Order of S. Dominic did not fear to be contradicted by their contemporaries when they alſo placed him in the firſt rank in their necrological notices. The chronicle of San Domenico of Fieſole names him eminently the painter: *F. Joannes Petri de Mugello juxta Vichium, optimus pictor.*[2] The annals of the convent of San Marco, in ſpeaking of Fra Benedetto, ſay he was brother of Beato Angelico, "that admirable painter: *Germanus fratris Joannis, illius tam mirandi picturis.*"[3] In another place, they declare "that he paſſed for the great maſter of painting in Italy: *Qui habebatur pro ſummo magiſtro in arte pictoria, in Italia.*"[4]

Two poets contemporary with Beato Angelico

[1] See page 256.

[2] *Cronica conv. S. D. de Feſulis*, fol. 97.—1407.

[3] *Annalia conv. S. M. de Florentia, A*, fol. 211.—1448.

[4] *Annalia conv. S. M. de Florentia*, fol. 6.—1449.

equally prove his great reputation. The firſt is Padre Domenico Corella, of the Order of Friar-Preachers, prior of Santa Maria Novella, who died in 1483. In his poem entitled *De Origine urbis Florentiæ*, he has not placed our painter below Giotto and Cimabue.

Angelicus pictor quam finxerat ante, Johannes
Nomine, non Jôtto, non Cimabove minor.

The ſecond is Giovanni di Santi of Urbino, father of the great Raphael, who, in his poem, *Dei fatti ed impreſe di Fedrico duca di Urbino*, ſpeaks of Beato Angelico as a glory of Italy:

Ma nell' Italia, in queſta eta preſente
Vi fu il degno gentil da Fabriano
Giovan da Fieſole al bene ardente.

Poſterity has not diſavowed theſe encomiums, and three authors repeated them before Vaſari. Theſe were,

1. Pere Jean de Touloufe, who wrote the chronicle of Fieſole in 1516. His notice on Beato Angelico and his works is very incomplete.

2 Padre Roberto Ubaldini, annaliſt of the convent of San Marco, who died at Siena in 1534, has not made known, too, any important fact.

3. Padre Leandro Alberti, the celebrated hiſtorian and geographer of Bologna, in his Latin Eulogies on the illuſtrious men of the Order of Friar-Preachers, has written on Beato Angelico. This is the eulogy which gives us the exact date of his death, and relates, with ſome variations, his ſcruples on the occaſion of his invitation to dine by Nicholas V.[1]

[1] V. *Marcheſe*, vol. i. p. 294.

B. JO. Fesulanus.—"Joannes Feſulanus. Hetruſcus, vir ſanctitate conſpicuus, et pingendi arte peritiſſimus, anno Domini MCCCCLV. XII. Kalend. Martii, Romæ vitâ functus eſt, et in baſilicâ S. Mariæ ad Minervam in ſepulchro lapideo tanto viro digno tumulatus, quod Nicholaus V, Pont. Max. duobus epitaphiis graphice exornari curavit. Fuit hic venerandus vir tantæ obſervantiæ inſtitutionum ſuarum, ut in palatio Pont. Max. conſiſtens, minimam earum partem haudquaquam omiſerit. Nam cùm Nicholaus Pontifex ei ſacellum in palatio, quod adhuc cernitur, picturis exornandum tradidiſſet, et eum aliquandò viſeret, ac diceret: Hodiè, Joannes, volo ut carnibus veſcaris, nimis enim laboribus indulſiſti, reſpondiſſe ferunt: Pater ſancte, hoc mihi præfectus cœnobii non indulſit. Et Pontifex: Ipſe qui omnibus præſum, tibi hoc indulgeo. Ex hoc enim conjici poteſt quanta fuerit cum iſto ſancto viro patrum noſtrorum obſervantia inſtitutionum, qui ſibi non indultum a cœnobii ſui præſidente hoc Pontifici objecerit. Apprimè Nicholaus tantum vivum coluit, ac veneratus eſt, ob ejus vitæ integritatem ac morum excellentiam."[1]

Notwithſtanding his imperfections, Vaſari is the hiſtorian who gives us the beſt information on the painters anterior to the Renaiſſance. He publiſhed two editions of his work, the firſt in 1550, and the ſecond in 1568; and from this laſt all the other editions have been taken ſince his death. The author corrected his labour with care, threw it into better order, and made numerous and important additions. Theſe changes

[1] *De viris illuſt. Ord. Prædicatorum libri ſex in unum congeſti, auctore Leandro Alberti Bononienſi*; 1 vol. in fol.; Bononiæ, 1517, fol. 5, f. 252 a tergo.

are perceived eſpecially in the Life of Beato Angelico, which has gained much both as to form and extent.

It is natural to ſeek how the facts given by Vaſari came to him. The tradition of a painter's life is eaſily preſerved by the ſtudy of his works; and Vaſari dwelt in the two cities, where the memory of Beato Angelico would be beſt perpetuated. He would get at it through three artiſts, with whom he was connected.

Luca Signorelli was contemporary with Beato Angelico, as he was born in 1440 or 1441. He muſt have been particularly intereſted in everything that concerned the celebrated painter, whoſe works he continued in the cathedral of Orvieto. He was a relative of Vaſari, who perfectly well recollected having ſeen and heard him in his youth; and the good octogenarian, who loved chatting very dearly, muſt have told many a ſtory of old times, when he went to paint a picture for the nuns of Santa Marghereta at Arezzo. Then he became acquainted with the young Vaſari, perſuaded him to work, foretold a brilliant future for him, and ſaved him from death by ſtopping a bleeding at the noſe. Vaſari declares that he retained an everlaſting recollection of him.[1]

Vaſari's drawing-maſter alſo was a French Dominican, Guillaume de Marcillat, who, at that time, was executing the ſtained glaſs for the cathedral of Arezzo. Luca Signorelli muſt naturally have ſpoken

[1] Et perchè egli inteſe, ſiccome era vero, che il ſangue in ſi grand copia, m' uſciva in quell' età dal naſo, che mi laſciava alcuna volta tramortito, mi poſe di ſua mano, un diaſpro al collo, con infinita amorevolezza, la qual memoria di Luca mi ſtarà in eterno fiſſa nell' animo.—VASARI, *Life of Luca Signorelli.*

of Beato Angelico with this religious, who had been able to admire his works in the convents of his Order.

When Vaſari ſtudied at Florence under the direction of Michael Angelo, his maſter made him ſhare his admiration for the wonders of Santa Maria Novella and of San Marco. Laſtly we know poſitively that he was very thick with an old miniature-painter, who received the religious habit from the hand of Savonarola in 1496, only forty years after the death of Beato Angelico. Fra Euſtachio had a prodigious memory, and his contemporary Padre Timoteo Bottonio tells us that Vaſari obtained very valuable information from him, when he made his firſt edition of the Lives of the Painters.[1] We ſee how tradition might eaſily have reached Vaſari.

The Life of Beato Angelico by Vaſari is wanting in judgment, and offers us but little except a confuſed and incomplete enumeration of his works. What it preſents moſt remarkable, is the ſincere enthuſiaſm of the author for an artiſt whoſe genius muſt have been ſo little underſtood at the epoch of the Renaiſſance. The merit and holineſs of the painter put Vaſari out and ſubdued him. Ideas claſhed in his mind, as is ſeen

[1] Fra Euſtachio Fiorentino, converſo di San Marco, fu un belliſſimo ſpirito et di raro ingegno. Era miniatore eccellente, et fece belliſſime opere, in queſto genere; ſpecialmente un ſaltero grande belliſſimo che ſi adopera nel choro di San Marco. Hebbe gran memoria, et tutto che foſſe decrepito, recitava a mente infiniti luoghi di Dante, nel quale egli haveva gran pratica. Quando il Vasari ſcriſſe la prima volta le Vite de' pittori, veniva ſpeſſo a ragionare con queſto vecchio, dal quale cavò molti et belliſſimi particolari di quegli antichi et illuſtri artefici. Andava per il convento con un baſtone al quale ſi appoggiava, et mi ricordo che aſſai temeva il punto della morte, la quale poi gli avvenne dolciſſima et placidiſſima, ſiccome io proprio vidi. Haveva 83 anni, et morì a 25 ſettembre. *Annal. mſs.*, vol. ii., p. 301; 1555.—V. Marchese, vol. i., p. 175.

in the reflections which commence the Life of Beato Angelico in the edition of 1550 and close it in that of 1568.

He certainly acknowledged that "he who does religious and holy subjects should himself be religious. For we know that when these subjects are treated by persons who have little faith and little respect for religion, they often inspire unbecoming and licentious thoughts. We then blame the work as immoral, even whilst we praise the talent of the artist." Still he would not wish "that what is only ill-made and foolish should be found pious, and what is beautiful and good licentious, as they do who condemn as profane the figures of females or of young persons a little more beautiful than ordinary. They do not see that they are in the wrong to blame the painter who has reason to believe that the saints of both sexes in heaven should have a greater beauty than on earth. They show all the perversity of their heart by criticizing like things with a stupid zeal; for if they were as chaste as they would fain appear, they would see there only the love of heaven and a homage paid to God, the supreme perfection, from whom all the beauty of His creatures comes."

The writer of the Renaissance here confounds two very distinct beauties, the beauty that pleases the senses, and the beauty that pleases the soul. The figures of females and of young people of whom he speaks are not more beautiful, but more nude than ordinary.

In the second edition of his work, he adds to these reflections an argument which he thinks triumphant. "What would these scrupulous people then do," says

he, "if they found themſelves in the preſence of living beauties, with voluptuous manners, ſweet words, graceful movements, and looks which raviſh feeble hearts? What would they become, if the image alone, the ſhadow of beauty, ſo overturns them?" We clearly ſee of what beauty Vaſari ſpeaks, and we need not decide if the image offers leſs danger than the reality. Still Vaſari makes his reſervations, and declares, "that he would not have it ſuppoſed that he approved of the almoſt entirely nude figures which are depicted in churches. The painter ought to reſpect the ſanctity of the place." Did Vaſari apply this reproach to the Laſt Judgment in the Siſtine chapel?

Whilſt ſtudying the works of Beato Angelico, we have liked to quote an admirer ſo little ſuſpected. Vaſari ſeems to have been very well informed on the virtues of Beato Angelico. "Would to God," he cries, "that all religious men would employ their life as this truly Angelic father did! for he conſecrated every moment of his to the ſervice of God and to the good of the world and of his neighbour. What more can or ought to be deſired than to gain the kingdom of heaven by living holily, and an everlaſting fame on earth by making maſterpieces? Beſides, a talent ſo ſuperior, ſo extraordinary, as that of Fra Giovanni could belong only to a man of great ſanctity. He avoided all the works of the world, and his life was ſo pure, he loved the poor in ſuch a manner, that I believe his ſoul is now in heaven. He continually laboured at painting, and would repreſent only ſaints. He might have been rich, but he thought not of it, and he was accuſtomed to ſay that true riches conſiſt in

being contented with a little. He might have commanded many, and would not do ſo, ſaying that it is leſs troubleſome and ſafer to obey. He was free to have honours in his Order and elſewhere; he refuſed, replying that he ſought no other honour but that of avoiding hell and reaching heaven. He was extremely meek and temperate. He was always chaſte, and avoided the ſnares of the world. He was accuſtomed to ſay that an artiſt needed quiet and a peaceful life, and that *he who does the works of Chriſt, with Chriſt muſt always be.* He was never ſeen to be angry amongſt his brethren, a thing which ſeems very aſtoniſhing and hardly to be believed. He was contented to admoniſh his friends mildly and with a ſmiling face. He replied with the utmoſt kindneſs to thoſe who aſked any painting of him, to obtain the prior's conſent, and he would ſatisfy him. In fine, this Father will never be too much praiſed for his works. His words were full of humility and modeſty, his pictures, of grace and devotion. The ſaints he has repreſented reſemble ſaints more than all the others. He never would retouch his works or begin them again. He left them as he had done them at firſt, for he ſaid that it was the will of God. We are aſſured that Fra Giovanni never touched his pencil without having firſt ſaid a prayer. He never painted a Crucifixion without watering it with his tears. Thus, in the heads and attitudes of his figures, we ſee all the goodneſs, faith and greatneſs of his Chriſtian ſoul."

Vaſari has been pleaſed to give a portrait of Beato Angelico; but this portrait anſwers badly to the ideal we have formed of him from his life and works.

The moſt authentic portrait of Beato Angelico is the one on his tomb. The ſculptor might have executed it from memory, or even from a plaſter mould. Unfortunately, this bas-relief, which is well preſerved, is very coarſely done, and can ſerve but little to make up again the principal features of our Beato. According to tradition, Luca Signorelli, in his freſco at Orvieto, has repreſented Beato Angelico in one of the religious preſent at the puniſhment of the martyrs of Antichriſt. The head of that religious has not been drawn from life; it is too young, and Luca Signorelli was not yet ſixteen years old when our *young* painter died, in 1455, at the age of ſixty-eight. We cannot then receive this tradition.

Vaſari's portrait may be more valuable, although it is deteriorated by the pencil of the drawer and by the wood-engraver's execution. This portrait has been copied from the one which Fra Bartolomeo put, they ſay, in the Laſt Judgment executed for the hoſpital of Santa Maria Nuova, at Florence. Fra Bartolomeo, in fact, might have copied the authentic portraits which exiſted in his time in the convents of Fieſole and San Marco. The portraits of the celebrated Dominicans of the reform had been placed in the cell of S. Antoninus, and one of Beato Angelico figured there: another exiſted alſo in the refectory of Fieſole, and at the bottom was written,

Beatus Ioannes pictor, moribus et penicillo
Angelici cognomen jure merito H. C. F.
(hujus conventus filius).

The moſt important hiſtorian of painting, in Italy, ſince the Renaiſſance, is the learned Jeſuit Lanzi. But

he ſpeaks very briefly of Beato Angelico, whom he ſeems to have little ſtudied and little underſtood.[1] Still he marks out his relations with the ſchool of Giotto, and highly extols the Coronation in the gallery at Florence. He ſays nothing of the freſcoes at the convent of San Marco, and only cites the paintings at Orvieto and Rome from authors, *Opera lodatiſſima dagli ſcrittori.* He thought to praiſe our painter vaſtly by calling him the Guido of his epoch, *Vero Guido per quella età.* Although this compariſon is injurious to Beato Angelico, ſome truth may ſtill be found in it. There certainly are ſome material relations between the two painters. Guido reminds us of Beato Angelico by the extreme facility of his pencil, by a certain elegance of proportion, and certain ſweetneſs of colouring: but what have theſe natural qualities become with the two painters? Beato Angelico developed and perfected them in pure and ſaintly works, whilſt the artiſt of the decline laviſhed and diſſipated them in vulgar ones. Beato Angelico was always progreſſing up to his laſt day, whilſt Guido atoned for his eaſy triumphs in a ſlighted old age.

The firſt and real hiſtorian of Beato Angelico is Padre Vincenzo Marcheſe, of the Order of Friar-Preachers. His *Memoirs of the moſt eminent Dominican Painters, Sculptors and Architects,* is a glory for Italy and for the church.[2] The author explains, with

[1] LANZI, *Storia pittorica della Italia;* Scuola Fiorentina, Epoca prima.

[2] *Memorie dei più inſigni pittori, ſcultori e architetti domenicani* del P. Vincenzo MARCHESE, 2c edition, 2 vol., in 12mo; Florence, Felix Le Monnier, 1854. The ſecond edition is much ſuperior to the firſt. We hope that this excellent work will be tranſlated and publiſhed in the *Bibliothèque dominicaine.* [The firſt edition has already appeared in Engliſh, by the Rev. C. P. Meehan, 2 vols., Dublin 1852. TRANSLATOR'S Note.]

great talent, the various merits of the artiſts of whom he ſpeaks and developes general ideas, which denote a deep inſight into Chriſtian art. Beato Angelico is naturally his favourite artiſt, and he has written his life at the greateſt length and with the moſt love. We are happy to pay our debt of gratitude here, by declaring that Padre Marcheſe has been our guide throughout all our labour. His reſearches into the archives of his Order procured new documents for him, which make known the principal phaſes of Beato Angelico's life. He explains, by his reſidence in Umbria, his relations with the primitive ſchools, and thus marks his progreſs in Chriſtian art. "It is ſaid that Dante, in his Paradiſo, mated the harmony of verſe with the doctrine of S. Thomas Aquinas; I will freely add that Beato Angelico depicted the works of both. There are ſo many connections between the manner in which theſe three great Italians explain the ſupernatural world and clothe it with images, that we may unceaſingly compare the words of the writers with the paintings of the artiſt. The old myſtical ſchool of Bologna had confined itſelf to the repreſentations of certain ſubjects. Simone painted Crucifixions, and Vitale, Madonnas. Brought up in the poetical and fruitful ſchool of Giotto, Spinello and Memmi, Beato Angelico embraced the whole hiſtory of the New Teſtament, and to it added, from time to time, ſubjects of legendary painting, in which, in my judgment, he ſurpaſſed all who had preceded him. He had conſecrated his life and genius to religion; he reſolved to follow faithfully the ſtrict canons of Chriſtian art, and all the traditions of the

ſchool of Giotto, of which he may be ſaid to have been the laſt off-ſhoot. He never ſullied his pencil with profane ſubjects, and he made it, like the Goſpel-word, a means of moral and religious perfection."[1]

The reſidence of Beato Angelico at Fieſole ſeems alſo to Padre Marcheſe to be the moſt charming and richeſt period of his talent. "In all the places were he ſtayed," ſays he, "he ſtrewed the flowers of art abundantly, and thoſe flowers ſeem to have been culled in heaven. He ſcattered them on the mountains of Umbria and of Tuſcany, on the banks of the Arno and of the Tiber; but the faireſt and moſt fragrant were reſerved for his beloved hill of Fieſole."[2]

Padre Marcheſe equally proves the progreſs of Beato Angelico in the pictures at San Marco. "In theſe works," ſays he, "the progreſs of art at Florence became ſenſible, in the play of the draperies, the ſtyle of his figures, and particularly in the improvement of his manner, by more vigour in the drawing and model." Laſtly, he gives the chapel of the Vatican as the apogee of the artiſt's talent. "We will cloſe by ſaying with Profeſſor Roſini, that in this work more than in all the others, Beato Angelico improved his manner, and arrived at ſuch a perfection, that he may diſpute the palm with the nobleſt geniuſes of his age."[3]

If the want of ſome practical and ſecondary knowledge hinders Padre Marcheſe from ſeparating the works of Beato Angelico from thoſe of his brother Fra Benedetto, he lays down at leaſt the true principles of the diſtinction. After having refuted Profeſſor

[1] MARCHESE, vol. i., l. II., ch. 4.
[2] *Id.*, ch. 5.
[3] *Id.*, ch. 8.

Roſini, who wiſhed to recognize the work of each painter by the greater or leſs richneſs of their pictures, he adds, "If Fra Benedetto has really painted pictures and freſcoes, we muſt rather ſeek his works amongſt the feebleſt paintings we have been accuſtomed to attribute to Beato Angelico, and eſpecially amongſt ſome freſcoes of the convent of San Marco, which are evidently inferior to thoſe of Fra Giovanni."[1]

With the ſoul of a Chriſtian and a religious eſpecially, does Padre Marcheſe judge Beato Angelico, and we ſhould not end if we were to tranſlate all the paſſages in which he has expreſſed his pious enthuſiaſm. After deſcribing the Coronation of the Bleſſed Virgin, in the Gallery of Florence, the author adds, "To give the impreſſion this picture cauſes, is impoſſible for the moſt ſkilful eloquence. The heart has a language which words cannot always expreſs, and we are unable ever to contemplate that picture without feeling ourſelves ardent for heaven. Oh! if all thoſe made for the Catholic Church were like it, the unfortunate ones who are ſeparated from our creed would not be able to ſlander the worſhip of images; for images, like ſpeech, would be a means of making virtue loved."[2]

Padre Marcheſe's work will powerfully contribute to give art that ſublime miſſion. The ſtrong and independent truths which he has made heard in the country of the Medici will re-echo far away; and we hope that his work will be ſoon tranſlated into French. In the meantime, we ſhall be allowed to make a laſt

[1] MARCHESE, vol. i., l. I., ch. 18.
[2] *Id.*, vol. i., l. II., ch. 5.

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quotation, which will give an idea of our author's manner of looking on art. After ſketching with maſterly ſtrokes, in the chapter ſerving as an introduction to the Life of Beato Angelico, the hiſtory of art in ancient and modern times, Padre Marcheſe ſhows that Chriſtian art has varied its means according to times and nations, without changing for all that its invariable principles. The principles are theſe: "To have always for its aim, not to pleaſe, but to move and inſtruct; pleaſure ſhould be the means and not the end. The thought ſhould be given with all ſimplicity and clearneſs. Acceſſories which would diſturb the moral and religious effect of the ſubject, muſt be rejected. The artiſt ought to have full liberty in his work; he may uſe all the means he judges beſt to gain his end. All ought to ſpeak to the ſoul and heart of the ſpectator, and where painting is not enough, he muſt reſort to clear and eaſily underſtood ſymbols, and if ſymbols do not ſuffice he muſt aid himſelf by ſpeech, and chooſe texts out of the Bible that give the artiſtic thought beſt, and put them in the moſt convenient place. In pictures expoſed to the veneration of the faithful, he muſt pourtray the ſaints, not in their pilgrimage, but in heavenly light and glory; and in theſe repreſentations, eſpecially of Chriſt and of the Holy Virgin, he muſt guard well againſt giving portraits of living perſons, for the portrait awakens in the mind of the ſpectator recollections of the original and of relations with him, and public devotion will certainly be only loſt. Decency ought to be ſeverely obſerved. Laſtly, he muſt dread every immoral ſubject, and bear in mind that Chriſtian art is a divine inſpiration,

and that the images of the bleſſed and the holy joys of Paradiſe cannot be properly and worthily repreſented without a pure heart, lively faith, ardent charity and fervent prayer."

Germany is perhaps the country of Europe given up to the greateſt conflicts between error and truth. Whilſt Proteſtantiſm is attacking reaſon, both divine and human, by denying with Dr. Strauſs the divinity of Chriſt and by falling with Hegel and his diſciples into contradiction of terms, Catholiciſm is publiſhing admirable works, which it ſuffices to tranſlate to refute all the falſe ſyſtems that French eclectics go to ſeek beyond the Rhine. Hiſtorical ſcience in particular is on the advance in Germany. The ſtudy of the paſt is the great work of our age; its extent affrights. All peoples, all languages, all points of time and of ſpace are interrogated with unheard-of ardour and perſeverance. God ſeems to have given the order for uniting the teſtimonies of all ages together, to aſſure to the world a laſt and ſupreme manifeſtation of the truth.

This effort towards the True muſt naturally be a progreſs towards the Beautiful; and in fact we ſee Germany taking an immenſe ſtride towards Chriſtian art. When the French Revolution and the conqueſts of the Empire had re-awakened the national ſpirit of the Germanic races, they found, in tracing back their origins, a literature and monuments, the inſpiration of which was neceſſarily religious, for religion is the principal and ſap of the people. In the ſtudy of their ancient poems, the architecture, ſculpture and painting of the middle ages ſoon recovered favour. The brothers Sulpice and Melchior Boiſſerée made a

collection of old German maſters, which attracted the attention of the public, and was purchaſed in 1817 by the King of Bavaria. The brothers Schlegel, in particular, aided very much in this national reaction againſt the academical and pagan ſchool then reigning. By their writings and lectures, they became the guides of taſte. In 1817, Auguſtus William Schlegel publiſhed, at Paris, a notice on Beato Angelico and his picture in the Muſeum of the Louvre: a very remarkable work for that time.[1] The author aſſigns to our painter "a diſtinguiſhed rank amongſt the reſtorers and promoters of art who went before the celebrated maſters of the ſixteenth century." After having given an abridgment of his life from Vaſari's incomplete authorities, he examines and analyſes with taſte the principal ſubject and the gradino accompanying it. He praiſes the diſpoſition, "which is," he ſays, "very well ordered, and the ſymmetry, which reminds the ſpectator that he is aſſiſting at a ſolemn act; it unites richneſs and variety, which diffuſe life. The painter has ſhown beſides, in that part, a deep knowledge of lineal perſpective. . . . If we then occupy ourſelves with each figure in particular, we directly admire the imagination of the painter, who, in a ſubject wherein oppoſition of characters cannot properly find a place, and wherein it is neceſſary for the uniform expreſſion of affectionate joy and calm happineſs to be ſhown in every countenance, has known how to create ſo great a variety, whilſt keeping himſelf within the limits of gravity and beauty. It cannot be ſaid that

[1] *Le Couronnement de la ſainte Vierge et les Miracles de ſaint Dominique*, in folio; 15 plates. Paris: 1817.

one ſingle head is the repetition of another; and this variety is extended, not only to features and looks full of ſoul, but alſo to the cut and arrangement of the hair and beard, which is uſually of uncommon beauty, and laſtly to the movements and attitudes."

He praiſes, above all, the two principal figures. "The Virgin is kneeling upon the topmoſt ſtep before the throne, a little bent forwards, her beautiful hands croſſed on her boſom, which is but ſlightly marked. Nothing exceeds the elegance, the gracefulneſs of this almoſt unmaterial figure, and the virginal purity of her head. There is ſomething paternal in the whole of our Lord's body, and it is difficult to imagine that he is the Son of her whom he is crowning. He holds the crown with both hands, in order to place it as gently as poſſible on a beloved head. The angels are figures of young perſons full of amiable frankneſs and happy innocence; they touch the cords with a graceful negligence, as if harmony were their nature. The laſt one, who plays a ſort of viol, and turns aſide, has the air of one inebriated with joy and raviſhed with the ſounds he is drawing from his inſtrument."

After having examined the other figures and the compoſitions repreſenting the Life of S. Dominic, Schlegel reſumes, and ends with an accommodation between the arts of the ancients and moderns, in which ſome uſeful truths are found.

"The work we are examining places us in a perfect condition for paſſing a general judgment on Giovanni of Fieſole, without the need of preſenting any other ones. This artiſt ſhares the qualities and defects of his contemporaries. Through a reſpectful attachment

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for the ancient manner, perhaps, he will be left, in ſome way, in the background, in regard to the ſkill in the effect of the painting, and to many other parts of the art. His principal qualities are ſweetneſs, delicacy and gracefulneſs. . . . His talent is like a copious ſpring, which glides evenly along, without impetuoſity and without reſtraint, from a lovely ſoul purified by piety and contemplation.

"The gracefulneſs of Giovanni of Fieſole has made Lanzi give him the name of the Guido of ancient painting. Lanzi, no doubt, wiſhed thereby to paſs a grand eulogy on Giovanni of Fieſole, and the admirers of Guido's agreeable and ſuperficial manner will perhaps find the compariſon not very flattering to their favourite maſter; but whoſoever ſeeks originality and depth in art will not regard it either as juſt or as ſatisfactory.

"Although gracefulneſs and ſweetneſs particularly diſtinguiſh Giovanni of Fieſole, ſtill theſe qualities are not generally foreign to the genius of the Florentine ſchool. On this occaſion, we will take up an aſſertion of Winkelman, who pretends that the Tuſcan artiſts inherited a harſh, forced and over-done ſtyle from the ancient Etruſcans. . . The compariſon is exceedingly defective, and all compariſons will be more or leſs ſo which anyone would deſire to eſtabliſh between the arts of the ancients and of the moderns; for not only do they differ, but they are even completely oppoſed in their intimate eſſence, and cannot, therefore, be ſubmitted to a common meaſure. With the Greeks, art began with the imitation of the human form; with the moderns, it is attached, from the firſt, to expreſs the affections

of the ſoul. In the works of the Greeks, the human body was already repreſented in all the perfection of its ſtructure. All its movements, all the developments of phyſical power, had been imitated with the greateſt vigour, before the ſoul was manifeſted on the countenance. Even the beauty of the heads, which conſiſts in the proportions and regularity of the features independently of the expreſſion, was diſcovered only very ſlowly with the Greeks, comparatively with the progreſs of art in all the reſt. With the ancient Chriſtian painters, on the contrary, the body is drawn in a very imperfect manner; it is added to the head, in ſome ſort, as a neceſſary evil, whilſt, in the variety of phyſiognomies, theſe artiſts already ſhow gradations of feeling with an exquiſite delicacy, and that they ſucceeded in painting what we may call the beauty of the ſoul. They took a more intellectual view of the world, and alſo had under their eyes quite another generation. By imitating the ancients only, have the moderns perfected themſelves in drawing the body. It belongs to the hiſtory of art to ſhow how difference of religion produced theſe oppoſite directions. The farther we go back towards the beginnings of art with the ancients and with the moderns, the more do we find it excluſively conſecrated to worſhip, and fixed by religious ideas. With the progreſs of time, art always became more and more worldly, and there is properly its laſt epoch. In our days, they have ſought to reanimate it by purely temporal reſorts and with worldly views; but this means never can ſucceed. All ſcience, all obſervation of real things, is inſufficient to inſpire talent with truly original creations. The

artiſt muſt be initiated into myſteries of a higher order; whether it be, as with the Greeks, in the ſphere of the creatrix-powers of nature, or, as with the ancient Chriſtian painters, in the ſpiritual kingdom of man regenerated by faith. Art, deſtined to ſhow us a reflection of the divine perfections in the viſible world, is a ſublime want of man, but he will not know how to fulfil his end unleſs heaven and earth engage in the work."

In Pruſſia, an Engliſh amateur, Mr. Solly, formed a collection of the old Italian maſters, and was guided in his ſearches by the learned M. Hirt. This collection was ſold to the king in 1820, and began the Muſeum of Berlin. Theſe pictures, purer in ſtyle than thoſe of the ancient ſchools of Germany, aided the return towards Chriſtian art. The government favoured this movement by the miſſion which it entruſted to the learned Rumohr, and to the two brothers Tieck, poets and ſculptors. Rumohr explored Italy without following the beaten paths; he ſtudied the artiſts in their works, lives, and mutual relations, rummaged archives, rectified Vaſari, and threw great light on the hiſtory of the primitive ſchools. M. Rio renders juſtice to the value of his work, which was often ſerviceable to him in his reſearches. Rumohr naturally gives an honourable place to Beato Angelico, and we regret that we cannot give here the tranſlation of the pages which he dedicates to him.[1]

The happieſt event for the Renaiſſance of Chriſtian art in Germany has been the ſchool founded at Rome

[1] Rumohr, *Italieniſche Forſchungen*, vol. ii., p. 251.

by Frederick Overbeck. The date of this new era is 1809. The young Proteſtant of Lubeck was obliged to fly from Vienna before the intolerance and ſarcaſms of the partiſans of Raphael Mengs and David. His Chriſtian and national ideas claſhed with the academical routine, and he went to ſeek at Rome a freer air and purer doctrines. Whilſt ſtudying beauty he found truth; he recognized the faith of his forefathers in the paintings of the catacombs and of the baſilicas. Overbeck became a Catholic, and God fixed him in the eternal city, there to win back the traditions of Chriſtian art, and to give to all the artiſts who went there the great inſtruction of his life and works.

The whole world knows the touching hiſtory of the new German ſchool, its humble and courageous beginnings, the ſtruggle of a few young people againſt privations of every kind, the rare friendſhip which ſhared both toils and crowns. From the poor convent which gave them an aſylum has gone forth the generation of artiſts that now covers Germany. Rationaliſm, without doubt, finds ſome partiſans there; but Catholiciſm is ever truly the inſpirer of the progreſs and the maſter of the work. We cannot here appreciate the character of the German ſchool, and ſay how beautiful it is in its whole, how happy in its independence. We will only long to ſee our own French ſchool follow a like path, and repeat the beautiful words of M. Hallez, in his letter to M. Claudius Lavergne, on the ſubject of the univerſal expoſition of 1855. "What we have to do, is to ſtudy with brotherly ſympathy what our elders have done in the career, and to ſupport them. Chriſtians of different nations, that is to ſay, dif-

ferent companies of the ſame army, let us endeavour, in good time, to outſtrip one another; but let us never forget that the victory of the one is the victory of all." [1]

We regret that we cannot do homage here to the German ſchools, particularly to that of Duſſeldorf, which is rendering, through its Society, ſo great ſervices for the propagation of religious prints; [2] but we hail them all in the perſon of Frederick Overbeck, their chief, the moſt worthy ſucceſſor of Beato Angelico. During our laſt ſtay at Rome, one of our devotions on the Sunday was to viſit his ſtudio, where he received everyone with ſo touching a ſimplicity; and we own that no preacher has made us underſtand virtue better and love it more. His words ſhed a heavenly brightneſs over his works, whether he was explaining his picture, in which Mary, Queen of the arts, ſings her everlaſting *Magnificat* amidſt the angels, or was making admirable homilies whilſt explaining his beautiful compoſitions of the Sacraments: and when he humbly ſhunned our hearty homage, we aſked God to delay his reward ſtill longer and to give him many imitators.

Catholic France could not remain a ſtranger to the

[1] *Expoſition univerſelle de* 1855: BEAUX ARTS, par Claudius Lavergne; Paris, Ve Pouſſielgue, page 124.

[2] The Society of Duſſeldorf is repreſented at Paris by the houſe of A. W. Schulgen, Rue St. Sulpice, No. 25. From the catalogue of this house, M. Bathil Bouniol has written an excellent pamphlet on Chriſtian art and the German ſchool.

[In England, too, the Society of Duſſeldorf is repreſented by an eſtabliſhment, which is not a ſimple agency, but alſo energetically co-operates in the great work of the German aſſociation. This is "THE ESTABLISHMENT FOR PROMOTING CHRISTIAN ART" of Mr. John Philp, 7, Orchard Street, Portman Square, London, W.—TRANSLATOR'S Note.]

Renaiſſance of Chriſtian art, and Overbeck's little colony at Rome found ardent ſympathy in ſome French artiſts. Orſel eſpecially was worthy to ſtretch out a brotherly hand to him; for he too was there, far from noiſe and favour, dreaming and preparing a better future for his country. He is ſcarcely dead, and glory has placed a very tardy crown upon his brow; but his example will live, and his tomb will be one of the ſolid baſes of the new temple art muſt raiſe to the Creator in France. There is an eloquent inſtruction in that laborious and diſintereſted life, in thoſe perſevering efforts and progreſſes, in that generous ſacrifice of his years and fortune, amidſt an age when talent even is only prized by what it brings in. There is a great example, too, in the touching friendſhip which united Orſel with M. Perrin, his other ſelf, whoſe eulogy is inſeparable from his. The holy brotherhood ſo common in Germany is very rare in France; yet it would be worth more than the gay companionſhip of our artizans. Amongſt us, Chriſtian artiſts would need to be united for ſtruggling againſt the difficulties of their poſition; and what we wiſh moſt for our country is a religious aſſociation, having a centre and unity of action by inſtruction. The State gives only an incomplete artiſtic education, and encouragements which lead young perſons aſtray in the routine. In the midſt of the groſs life of our artizans, what can they learn who feel a vocation for the fine arts? Their intellect is deprived of all culture, and their heart ſoon loſes all moral feeling. This is to pay dear indeed for ſome procedures in colouring and drawing.

A religious aſſociation may alſo protect Chriſtian artiſts by its connection with the clergy. It would defend them againſt the injuſtices of cabal, againſt the omnipotence of adminiſtrations, and particularly againſt that lying criticiſm which makes reputations and diſtributes orders. Criticiſm of works of art is one which requires the moſt ſpecial knowledge and varied ſtudies, and yet all the world thinks itſelf capable of writing on this ſubject. It is the theme choſen by all our literary beginners. But what do we moſtly have? Pamphleteers who repeat, in the jargon of the artizan, the common-places and prejudices of the hiſtory of art.[1]

The ſerious ſtudy of the hiſtory of art will be very ſerviceable for the revival of Chriſtian art. Catholiciſm deſires only the truth, and monuments are witneſſes from which it has nothing to fear; for let them be proofs of greatneſs or of decay, all muſt turn to its glory. Since Montfaucon until our own days, archæology has done immenſe work. Its learned analyſis has claſſified and catalogued all the ruins of paſt ages; but hiſtory muſt now, by ſyntheſis, make their origin and laws known, and find therein useful leſſons for the future.

France has gone before Germany in this juſtice rendered to the middle ages. Seroux d'Agincourt be-

[1] There are, without doubt, ſome happy exceptions, and we place at the head of theſe exceptions the articles on art publiſhed by M. Claudius Lavergne in the *Annales Archéologiques* and in the *Univers*. We do not know a juſter, firmer and more Chriſtian critic. For depth as well as for form, his account of the Expoſition of 1855 is a model. Would that artiſts thus raiſed their pen to the height of their talent, and did not ſubmit to the ſhameful ſlavery of all thoſe frivolous and lying babblers!

longed to the laſt century (1730-1814). His *Hiſtoire de l'art ſur les Monuments* is very remarkable for the period at which it appeared. We have always revolted againſt ſcorn for authors whoſe knowledge the natural progreſs of ſcience has outſtripped. Why not, on the contrary, honour their memory? Their merit ought to be meaſured by ſervices rendered; if our fortune has been increaſed, is it a reaſon for deſpiſing thoſe who left it to us? Muſt not that young gentleman be admired who was ſmitten with mediæval art in the midſt of the frivolities and debaucheries of Louis XV's reign, and purſued his ſtudies throughout the bloody horrors of the French Revolution, ſpending life and fortune in reſearches and travels? D'Agincourt ruined himself in publiſhing his work. His plates are engraved as they then engraved; but, in ſpite of their imperfections, they preſent an unique whole of monuments. As for ourſelves, we declare that we prefer D'Agincourt to Winkelman, that fanatical antiquary, who never had the true knowledge of art, and in his factitious enthuſiaſm exalted himſelf in ſuch a manner that it was impoſſible for him to ſupport the ſky and ſcenery of his own country. He died whilſt returning to his Italian collections, the victim of his paſſion for medals.

D'Agincourt has ſome very remarkable and bold perceptions for the time in which he lived. He recognized the influence of Catholiciſm on the arts, and the ſervice rendered them by popes and religious orders. He preſents the reign of Nicholas V. as the preparation for thoſe of Julius II. and Leo X. He has particularly ſtudied Beato Angelico in the chapel of the Vatican,

and renders full juſtice to our painter. He is perhaps the firſt who praiſed him in France.

After having ſaid that he was diſtinguiſhed in miniature-painting, he adds: "Fra Giovanni of Fieſole ſhowed himſelf able to execute great compoſitions in freſco, and in this manner he adorned the church of his convent at Florence, and amongſt many others, that of San Marco, which he painted by order of Coſimo de Medici called the Father of his country. His paintings are admired even at this day, and ſerve always for the edification of the Faithful, by the truthfulneſs of the attitudes, by the ſweetneſs and livelineſs of the expreſſion, and particularly on account of the beautiful heads of angels and ſaints. The noble character agreeing with theſe figures is ſo well rendered, that according to Vaſari's words, *non poſſono eſſere altrimenti in cielo.* This beauty earned for the author the title of *Angelico*, which he, moreover, merited for his virtues.

"Pope Nicholas V., who cheriſhed men of talent, called him about him from the earlieſt years of his pontificate, and charged him to paint his private chapel in the palace of the Vatican.

"The ability with which theſe freſcoes have been finiſhed is truly prodigious: nothing is ſweeter to the eye than the colouring of them; little of deep ſhades, an harmonious chiar-oſcuro. Near, theſe pictures have all charms of miniature; at a diſtance, they produce, by the vigour of the tints, all the effects of a broad and free pencil.

"His drawing does not want correction. Nevertheleſs his figures are ſhort, which might have happened from a habit contracted in the miniatures of

books, or from the obligation of painting on the contracted borders, and on the tranſverſe ſtrip at the bottom of the pictures called the *predella*, where it was uſual to treat ſubjects and little *iſtoriette*. The modeſt attitudes, the air of attention and expreſſion of piety which ſeem to animate the perſonages, have ſomething touching, for we ſee there the imitation of nature. In theſe works there is another very remarkable peculiarity, which likewiſe ſprings from the attention of the artiſt to give all the circumſtances of the ſubject faithfully, and it is that the diſpoſing, wiſe in this regard, ſhows it without uncertainty. The religious artiſt certainly owed the juſtneſs of the expreſſion to the ſenſe of his own virtues, and to the models which his pious brethren daily afforded him; and he drew the talent to ſeize theſe beauties from the ſchool, which, for more than a century, ſought perfection by attaching itſelf to the ſimple truth." No one could better judge and more highly praiſe the great ſchool of Giotto.

The work of M. Rio on Chriſtian painting in Italy, has been one of the happieſt events for the regeneration of art in France, and whilſt recalling here the eulogies which have welcomed and the ſucceſs that has crowned it, we love to pay our debt of gratitude to our author. Our firſt ſtudies in art were wholly directed towards the antique;[1] but afterwards, whilſt

[1] Let us be allowed to pay homage here to the memory of our good maſter and friend, M. Paulin Guérin. For all who ſeriouſly ſtudy the hiſtory of art in France, his picture of Cain cursed will be a glorious date. Diverted from his natural method by the courſe of the ſchool of David, and detained by an intereſted direction in a ſecondary rank, M. Paulin Guérin eſcaped from the ſtudio of Gerard, to take in the Bible, our hiſtory for all, a religious ſubject outſide the antique and

viſiting the monuments of the middle ages, the galleries of the catacombs and the moſaics of the Roman baſilicas, art appeared to us intimately knitted with our faith, and we ſought to know its true principles. The work of M. Rio then offered itſelf to us as a friend, and ſerved to guide us in our new impreſſions. To how many others has it not rendered the ſame ſervice! We have not to praiſe it, after the juſtice done it by Comte de Montalembert;[1] but we cannot help regretting that M. Rio has not carried out the magnificent plan, of which he has let us have a glimpſe. The beautiful fragments he has publiſhed ſhow us that he has all the qualifications for doing it. To the deep faith of a fervent Catholic, he unites the accompliſhments of the happieſt writer, and to very extenſive knowledge of hiſtory, joins a clearneſs of ſtatement, a livelineſs of expreſſion, a ſoberneſs of ſtyle and a purity of imagery, which charm at once the mind and heart. Why may we not ſtill hope? Some years would ſuffice for M. Rio to write the æſthetic Sum of Chriſtian art.

M. Rio promiſes us a new edition of the firſt volume of his work. We are deſirous that he ſoften his ſeverity in regard to the Byzantine ſchool, and that he carry back to the Sienneſe ſchool his predilection for that of Perugino, one much leſs Chriſtian and leſs myſtical, in our opinion, than the ſchools of Giotto and Simone Memmi. We hope alſo that he will give

mythology. This picture was admired by all Europe. In his laſt years, M. Paulin Guérin did not enjoy public favour, but there are ſometimes conditions for obtaining it that render oblivion glorious. What do the crowns of men ſignify to him now? We know what joy he had to receive the one which awaited him in heaven.

[1] *Univerſité catholique*, Août 1837.

a ſtill more glorious place to Beato Angelico, whoſe artiſtic merit he does not perhaps ſufficiently appreciate. Beato Angelico is not only a ſaint, he is a great painter too; and the faults he reproaches him with muſt be now attributed to his brother Fra Benedetto.

Here is the fine encomium paſſed by M. Rio on our painter.

"A very remarkable fact in the hiſtory of this incomparable artiſt, is the influence he exerciſed over his biographer Vaſari, who lived in an age when enthuſiaſm for myſtical paintings was very much enfeebled, and who, nevertheleſs, in his account of thoſe of Beato Angelico, ſeems to have been diſengaged from all the prejudices of his time, to celebrate, with the accent of admiration, the moſt ſenſible and ſublime virtues embelliſhing his ſoul, and the numberleſs marvels iſſuing from his pencil. In the fervour of his momentary converſion, he has gone as far as to ſay, that ſo ſuperior and ſo extraordinary a talent as Beato Angelico's can and muſt have been only the inheritance of the higheſt ſanctity, and that, to ſucceed well in the repreſentation of religious and holy subjects, the artiſt muſt be religious and holy himſelf.

"This ſuperiority, to which Vaſari pays ſo fine a tribute, does not conſiſt, nevertheleſs, in the perfection of the drawing, nor in the relief of the figures, or in the truthfulneſs of the details: pictorial order is never maintained by a clever diſtribution of ſhades and lights, as in the freſcoes of Maſſaccio; and what muſt appear ſtill more offenſive to certain obſervers, the life superabounding in the heads and ſufficient in the upper parts of the body, becomes weakened in the

lower members, ſo far as to give them the ſtiffneſs of artificial ſupports. But they muſt need be very inacceſſible to all the moſt delicate emotions to which Chriſtian art can give riſe in a ſoul properly prepared, to take up minutely all the technical imperfections in the productions of this truly divine pencil, imperfections which, beſides, are a matter far leſs of inability of execution in the artiſt, than of his indifference for everything foreign to the tranſcendental aim of his pious imagination.

"Compunction of heart, ejaculations to God, ecſtatic rapture, foretaſte of heavenly beatitude, all that order of profound and exalted emotions which no artiſt can render without having firſt proved them, were as the myſterious cycle through which the genius of Beato Angelico was pleaſed to travel, and when he had finiſhed it he began it again with the ſame love. In this kind, he ſeems to have exhauſted all combinations and ſhadings, at leaſt relatively to the quality and quantity of expreſſion; and if we ever ſo little examine certain pictures cloſely, where a fatiguing monotony ſeems to reign, we ſhall diſcover a prodigious variety embracing all the degrees of poetry which can expreſs the human phyſiognomy. It is particularly in the Crowning of the Bleſſed Virgin amidſt angels and the heavenly hierarchy, in the repreſentation of the Laſt Judgment at leaſt in what concerns the elect, and in that of Paradiſe, the higheſt limits of all the art of imitation: it is in theſe myſtical ſubjects ſo perfectly in harmony with the vague but infallible foreſight of our ſoul, that he has diſplayed with profuſion the inexhauſtible riches of his imagination. We may ſay of

him, that painting was nothing elſe but his favourite ſet-form for acts of faith, hope and charity." [1]

What Count de Montalembert has done for Chriſtian art is not one of his leaſt titles to glory. The illuſtrious defender of religious liberty in France muſt ſerve beauty as well as truth with all the power of his talent. His *Hiſtoire de S. Elizabeth* is a maſterpiece which has cauſed mediæval art to be better underſtood and more loved than the moſt learned archæological diſſertations have done. In making his *dear Saint* live again in thoſe pages ſo full of poetry and piety, Count de Montalembert has given to artiſts a ſweet patroneſs who may lead them acroſs the fields of the paſt, even into the preſence of God Himſelf. S. Elizabeth has well rewarded her noble hiſtorian; ſhe has armed him as a chevalier for the defence of Chriſtian art, and no one has forgotten the brilliant victories over vandaliſm brought back by him at the tribune and in the preſs. To him, how many monuments owe their preſervation, and truths their glorification!

Beato Angelico is the beloved painter of Count de Montalembert. He has placed him again in his rank, in his examination of M. Rio's work, and he has devoted a ſpecial article to him in the introduction to the monuments of the *Hiſtoire de S. Elizabeth*. We have already quoted the fine deſcription he has given of the Laſt Judgment in the Academy of the Fine Arts at Florence; let us be allowed to give again ſome pages of the Count de Montalembert: it will be the laſt and moſt beautiful crown we can offer to the memory of the painter whoſe Life we have written.

[1] *De l' Art chrétien*, vol. I., p. 191.

After having ſpoken of the monks who painted manuſcripts, Montalembert adds:

"All theſe painter-monks were forerunners of him whom we do not heſitate to call the greateſt, as he was the holieſt, of Chriſtian painters, the Bleſſed Fra Giovanni of Fieſole, surnamed *Angelico*, on account of his angelic piety, and at this day ſtill called at Florence eminently, *il Beato*. This incomparable artiſt, who hardly begins to be known by name in France, although we have one of his maſterpieces, triumphed even over the claſſical prejudices and repugnances of Vaſari, and finds a worthy and eloquent panegyriſt in M. Rio. It was he who ſet himſelf in prayer, every day, before he began to paint, for he laboured only to express his faith, hope and love to God; it was he who ſhed warm tears every time he had to paint a Crucifixion, ſo greatly did he ſuffer with his Saviour dead to redeem him. Every Catholic ſhould experience an unſpeakable happineſs in contemplating his marvellous works, wherein God permitted the perfection of the expreſſion to anſwer to the holineſs of the intention, and which are, we may boldly ſay, the *ne plus ultra* of Chriſtian art. What proves it better than all, is the feeling of piety and compunction which ſtraightway ſeize everyone at the ſight of our Beato's pictures. We acknowledge religion with all its power, which ſpeaks to us under the veil of the pureſt beauty."[1]

Montalembert thus begins his notice on the Bleſſed Fra Angelico of Fieſole.[2]

"The name of the monk Giovanni of Fieſole, a

[1] *Du Vandaliſme et du Catholiciſme dans l'art*, p. 96.

[2] *Id.* p. 245.

painter of the Catholic ſchool of Florence (Fra Giovanni Angelico da Fieſole), ſurnamed the Angelic, and in Italy commonly called Il Beato, is ſcarcely found in any of the works treating on art during the laſt three centuries. But we cannot be aſtoniſhed nor complain of it. His glory who has reached the ideal of Chriſtian art deſerves not be confounded with that decreed to ſuch artiſts as Giulio Romano, Dominichino, the Carracci, and others of that claſs: it was much better for him to be totally forgotten than to be placed in the ſame line with them. A ſhort time after his death, paganism broke in upon all branches of Chriſtian ſociety: in politics, by the eſtabliſhment of abſolute monarchies; in literature, by the excluſive ſtudy of the claſſical authors; in art, by the cultivation of mythology, of nudity, and of the naturaliſm characterizing the epoch of the Renaiſſance. Having rapidly become conqueror and maſter, it took care to diſcredit men and things that bore the ineffable impreſſion of Chriſtian genius. Beato Angelico had the honour of being mixed up in the proſcription, which enveloped at once the ſocial conſtitutions of the middle ages and the pious and chivalrous poetry that had ſo long charmed Europe, and laſtly the art ſo glorioufly and happily inſpired by the myſteries and traditions of the Catholic faith. That was all declared *barbarous*, and deſerving of oblivion and contempt; and conformably with the decree of the maſters, they have been forgotten and deſpiſed for three centuries. Now that the human mind, arrived, perhaps, at the limits of its long wanderings, ſtops uncertain, and ſeems to caſt a look of envy and admiration towards Catholic ages, we

begin again the ſtudy of the art, which was ſo completely the ſet-off of that epoch, and the beatified painter has reſumed, by degrees, the place aſſigned him by the judgment of his contemporaries. Still ſtrangely unknown in Italy, he is admired with enthuſiaſm in Germany; and France, poſſeſſed of one of his maſterpieces, becomes accuſtomed, in its turn, to ſee him always counted amongſt the great maſters."

May our efforts, too, have contributed to make known, loved and imitated Beato Fra Angelico of Fieſole, the model of Chriſtian artiſts!

DALZIEL BROTHERS, Camden Preſs, N.W.

CATALOGUE OF THE WORKS OF

BEATO ANGELICO

DA FIESOLE.

E have not neglected anything for making this catalogue as complete as poſſible. Still if any other pictures and drawings by Beato Angelico exiſt, we beg that they may be made known to us. All communications will reach us ſafely through the medium of our Publiſher.

We have followed a geographical order, ſo as to render this catalogue convenient for travellers; and when we have deemed it uſeful, we have added ſome notes on the execution, preſervation, dimenſions and hiſtory of each picture. We have pointed out thoſe which, it ſeems to us, ought to be attributed to Fra Benedetto; and have marked (?) ſuch as we have not ſeen, or are, to us, of dubious authenticity.

Laſtly, we have indicated authors who have ſpoken of them, and engravings of them. Theſe engravings may certainly give ſome idea of the pictures; but Beato Angelico is an untranſlatable painter: to render him, it is neceſſary to have his ſoul and the flexible and fine graver of Lucas van Leyden.

PERUGIA.

Church of S. Domenico.—Chapel of S. Orſola.

I.—1. A Madonna with the Child Jeſus. On the acceſſory ſhutters: 2. S. John Baptiſt, and S. Catherine Virgin and Martyr.

3. S. Dominic and S. Nicholas of Bari.—See page 56. V. Marchese, t. 1, p. 214.

Sacrifty of the Convent.

II.—Twelve ſmall pictures, which ſerved as a frame for the preceding picture. The firſt eight are twelve inches in height; the other four only eight inches.

1. S. Peter Martyr. 2. S. Jerome. 3. S. Benedict. 4. A Biſhop-ſaint. 5. S. Mary Magdalen. 6. S. Thomas Aquinas. 7. S. Lawrence Martyr. 8. S. Catherine of Sienna, or Bleſſed Villana. 9. S. Peter Apoſtle. 10. S. Agatha holding the pincers. 11. S. Paul Apoſtle. 12. A Prophet. 13. A compartment of the gradino which repreſented the legend of S. Nicholas. The other two are in the Gallery of the Vatican. 14. The B. Virgin and the angel Gabriel, in two panels which probably ſerved as a crown for the ſame altarpiece.—This altarpiece was made for the chapel of S. Niccolo dei Guidalotti. Padre Bottonio ſays that it was executed at Florence in 1437; to us, it ſeems older. At the time of the French invaſion of Italy, it was carried away to Paris, but it was reſtored at the general peace.

CORTONA

Church of S. Domenico

III.—At the entrance-door of the façade, in the tympan, a Madonna and the Child Jeſus holding a globe, with S. Dominic and S. Peter Martyr. A mural painting damaged. On the arch, the four Evangeliſts better preſerved. In the ſecond edition of his work, Padre Marcheſe thinks that this painting is later than the date he at firſt aſſigned to it, becauſe a bull of Eugenius IV., Feb. 13th, 1438, grants to the prior of the convent of S. Domenico at Cortona faculty to commute vows of pilgrimages and of holy images *(del far dipingere ſacre immagini)* into alms for the conſtruction and building of his church *(pro conſtructione et fabbrica)*. Theſe words may be applied to the completion of the church.—See page 60. V. Marchese, t. 1, p. 218.

IV.—In the church, on the right of the high altar, a Madonna and the Child Jeſus ſurrounded with angels. In the compartments, S. John and

S. Mary Magdalen. This picture is in the form of a pointed triptich. In the two acceſſory compartments, on the right, S. John and S. Mary Magdalen, S. John Baptiſt and S. Mark. In the angle of the crowning, in the centre, Jeſus on the Croſs with the B. Virgin and S. John Evangeliſt; and on each ſide, the B. Virgin and the angel of the Annunciation.

In the church of the Geſù, near the Cathedral.

V.—Legend of S. Dominic. It formed the gradino to the preceding picture.

1. Viſion of pope Innocent III. 2. Kiſs of S. Dominic and S. Francis. 3. Apparition of S. Peter and S. Paul. 4. Reſurrection of the young Napoleon. 5. Ordeal of the book. 6. The angels ſerving the Dominicans in the refectory. 7. Death of S. Dominic.

Theſe ſubjects are framed and ſeparated by four figures: S. Peter Martyr, S. Michael, S. Vincent Deacon and Martyr, S. Thomas Aquinas.

VI.—Great Annunciation. In a corner of the compoſition, are ſeen Adam and Eve driven out of the earthly paradiſe.—Page 63. V. Marchese, t. 1, p. 222.

VII.—Legend of the B. Virgin.

Gradino of the preceding picture:

1. Birth of the B. Virgin. 2. Marriage of the B. Virgin. 3. Viſitation. 4. Adoration of the Magi. 5. Preſentation. 6. Burial. 7. The B. Virgin gives the habit of his Order to Bleſſed Reginald of Orleans.

FIESOLE.

Church of S. Domenico.

VIII.—Behind the high altar, the Madonna on a throne ſurrounded with angels and ſaints: S. Peter Apoſtle, S. Thomas Aquinas, S. Dominic and S. Peter Martyr. (This picture was reſtored by Lorenzo di Credi in 1501.) At the bottom, is a copy of the gradino actually at Rome repreſenting our Lord triumphant amidſt angels and ſaints.—Page 77. V. Marchese, t. 1, p. 228.

IX.—In the old refectory, now private property, our Lord on the Croſs, accompanied by the B. Virgin and S. John Evangeliſt. A mural painting damaged.

X.—In the old ſtrangers' hoſpice, and now at the top of a ſtair-caſe in a neighbouring dwelling, the B. Virgin and the Child Jeſus, accompanied by S. Dominic and S. Thomas Aquinas. This painting appears retouched by Lorenzo di Credi.

Church of S. Geronimo.

XI.—The B. Virgin, S. Jerome and other ſaints (?). A painting which may have been by Fra Benedetto. Reſtored.

FLORENCE.

Convent of S. Marco.

The paintings at the convent of San Marco have been publiſhed in the fine work, entitled, *S. Marco, Convento dei Padri Prædicatori; Firenze*, 1852. The text is Padre Marcheſe's, and includes the Life of Beato Angelico and the hiſtory of the convent. The engravings were executed by the Artiſtic Society, under the direction of Profeſſor Perfetti. They are unqueſtionably the beſt engravings after Beato Angelico. In England, this work is to be had at Mr. John Philp's Eſtabliſhment for Promoting Chriſtian Fine Arts, 7, Orchard Street, Portman Square, W.

In indicating the pictures at S. Marco's, we follow the order of our text, ch. xi., p. 204; we will give only the number of the engraved plate.

In the firſt cloiſter, called the cloiſter of S. Antoninus:

XII.—Our Lord on the Croſs and S. Dominic at his feet. Pl. xxxvii.

XIII.—Above the door of the ſacriſty, S. Peter Martyr. Pl. ii.

XIV.—Above the door of the chapter, S. Dominic holding the Book of the Rule and a diſcipline.

XV.—At the end, going to the right, a *Pietà*. Pl. iii.

XVI.—Above the door of the ſtrangers' hoſpice, our Lord as a pilgrim received by two Friar-preachers. Pl. xxxii.

XVII.—Same ſide, S. Thomas Aquinas. Very much injured.

XVIII.—Chapter-room. A great mural painting, twenty-ſix feet ſix inches in breadth by twenty-three feet in height. (We do not guarantee the exactneſs of theſe numbers.) It repreſents our Lord on the Croſs, with the B. Virgin, the founders of orders, and the protectors

of the convent. We attribute the figure of S. Mark to Fra Benedetto. In the border of the frame are figures of prophets holding texts.

XIX.—At the baſe, in the foliage of a tree ſpringing from S. Dominic, the ſaints and bleſſed of his Order. The names of them have been changed ſince Beato Angelico's time.

The background of all this picture has been unhappily injured. The figures are well preſerved. Pl. v.

This compoſition has been brought out in colours in *Moyen Age et Renaiſſance*, after a drawing by M. Victor Gay, architect. The beautiful head of S. Bernard was copied for Count de Montalembert, by M. Claudius Lavergne. Many ſmall engravings have been made from this copy.

XX.—In the upper corridor of the cells, an Annunciation. Pl. x.

XXI.—In the cells, another Annunciation. Pl. xi.

XXII.—Nativity of our Lord. Pl. xii. By Fra Benedetto (?)

XXIII.—Preſentation in the Temple. Pl. xiv.

XXIV.—Adoration of the Magi. In the cell of Coſimo de Medici. Pl. xiii.

XXV.—Baptiſm of our Lord. Pl. xv. By Fra Benedetto.

XXVI.—In two cells removed ſo as to open the door into the library the Temptation in the Wilderneſs and the Entering into Jeruſalem. There remains but little of them. The figure of our Lord praying in the Deſert. Pl. xvi.

XXVII.—Sermon on the Mount. Pl. xvii. (Fra Benedetto.)

XXVIII.—Transfiguration. Pl. xviii. This picture has been publiſhed in colours by Curmer, in the firſt part of the *Convent de Saint Marc*, by Henri de Laborde. (This publication has not been continued.

XXIX.—Inſtitution of the holy Euchariſt. Pl. xix. (Fra Benedetto.)

XXX.—Prayer in the Garden of Olives.—Pl. xx.

XXXI.—Treaſon of Judas. Pl. xxi. Fra Benedetto (?)

XXXII.—Jeſus in the Prætorium. Pl. xxii,

XXXIII.—Chriſt bearing his Croſs. Pl. xxiii.

XXXIV. The Crucifixion. Pl. xxiv.

XXXV.—Chriſt on the Croſs. Pl. xxvi. (Fra Benedetto.)

XXXVI.—Longinus piercing the ſide of our Lord. Pl. xxxv.

XXXVII.—Burial of our Lord. Pl. xxviii. (Fra Benedetto.)

XXXVIII.—Deſcent into Hell. Cell of S. Antoninus. Pl. xxix. (Fra Benedetto.)

XXXIX.—The Holy Women at the Tomb. Pl. xxx.

XL.—*Noli me tangere.* Pl. xxxi.

XLI.—Our Lord on the Croſs, ſurrounded by the B. Virgin, S. John, S. Dominic and S. Jerome. Pl. iv.

XLII.—Crowning of the B. Virgin. Pl. xxxiii. This painting has been publiſhed by Curmer, after M. Henri de Laborde.

XLIII.—Madonna and her Son, with S. Auguſtine and S. Thomas Aquinas.

XLIV.—On the wall of the corridor, Madonna, having on her right, S. Mark, SS. Coſmas and Damian and S. Dominic, and on her left, S. Paul, S. Thomas Aquinas, S. Lawrence and S. Peter Martyr. In the cells occupied by the ſtudents, are many Crucifixions, which approach the ſtyle of Beato Angelico, but cannot be attributed to him.

XLV.—The convent of S. Marco poſſeſſes the choir-books executed by Fra Benedetto; and his brother, Beato Angelico, may have painted ſome of the miniatures, but we do not know what may be attributed to him with certainty. Theſe are the principal ſubjects of his miniatures.

Volume A. 1. Vocation of S. Peter. 2. Martyrdom of S. Stephen. 3. S. John Evangeliſt. 4. Maſſacre of the Innocents. 5. S. Agnes, engraved pl. vi.

6. Converſion of S. Paul. 7. Preſentation. 8. Annunciation. 9. Jeſus in the midſt of the apoſtles. 10. Apparition of our Lord to a female ſaint. 11. Chriſt bleſſing martyrs. 12. Chriſt before a biſhop. 13. Virgins ſinging, engraved pl. viii.

14. Our Lord on the Croſs, perhaps by Beato Angelico.

Volume B. 15. Annunciation. 16. S. Peter Martyr receiving three crowns. 17. S. Peter opening Heaven. 18. S. Mary Magdalen carried to Heaven. 19. S. Dominic receiving his miſſion from SS. Peter and Paul. 20. Aſſumption. 21. Birth of the B. Virgin. 22. S. Michael. 23. All-Saints. 24. Jeſus in the midſt of the apoſtles. 25. Jeſus putting his hand upon the head of a martyr. 26. Chriſt bleſſing two martyrs. 27. Chriſt giving back a croſs to a biſhop. 28. Virgin ſinging. 29. Chriſt bleſſing virgins, engraved pl. vii.

Volume G. 30. A ſaint reading in a garden. 31. An angel holding three flowers.

Antiph. A. 32. Chriſt carrying a book. 33. Nativity. Page 272. V. Marchese, t. 1, p. 164.

The painting by Beato Angelico in the refectory of S. Marco, has

been deſtroyed, others have been covered with whitewaſh. It would ſeem that ſome are to be reſtored.

Academy of Fine Arts; Gallery of large pictures.

XLVI.—Deſcent from the Croſs, No. 14 in the catalogue. A picture from the ſacriſty of Santa Trinità, Florence, cited by Vaſari. Height, five feet five inches; breadth, ſix feet eight inches. See page 160. V. MARCHESE, t. 1, p. 273. This picture has been engraved in the Convent of S. Marco, pl. xxvii.

XLVII.—The frame is formed of ſixteen ſmall pictures by Beato Angelico.

On the left of the ſpectator: S. Benedict with the rod of his rule. 2. S. Lawrence. 3. Head with a capuce (?) 4. S. John Baptiſt. 5. S. Bernardine. 6. S. Andrew. 7. S. Francis. 8. S. Michael.

On the right: 1. S. Jerome. 2. S. Auguſtine (?). 3. A ſaint holding a ſtaff (?). 4. S. Stephen. 5. S. Dominic. 6. S. Paul. 7. S. Peter Martyr. 8. S. Peter Apoſtle. Six of theſe figures have been engraved in the fine publication of M. Perfetti, *Galleria dell' i. e Reale accademia delle Belle Arti di Firenze;* 1847: theſe are, S. Andrew and S. Paul, S. Michael and S. Peter, S. Dominic and S. Bernardine.

The three pictures of the Crowning, the *Noli me tangere*, the Reſurrection and the Holy Women at the Tomb, are attributed to Lorenzo Monaco.

Gallery of ſmall pictures.

XLVIII.—Life of our Lord. This great poem, ordered by Coſimo de Medici, is divided into eight panels and thirty-five compartments. We cannot give an account how theſe panels were arranged, when they formed part of a preſs in the chapel of the Nunciata. The Life of our Lord has been entirely engraved by Giov. Bat. Nocchi, *La Vita di Geſù Criſto, dipinta da Fra Giovanni da Fieſole*, engr. in folio; Florence, 1843. Theſe engravings are not without merit, particularly as they are executed on chalks of the originals. They are preceded by the Life of Beato Angelico by Vaſari, and by a remarkable preface by P. Tanzini.

We go on to enumerate the ſubjects, whilſt pointing out thoſe which we do not think were executed by Beato Angelico.

1. The Viſion of Ezechiel.
2. The Annunciation.
3. The Nativity.
4. The Circumciſion.
5. The Adoration of the Magi.
6. The Preſentation in the Temple.
7. The Flight into Egypt.
8. The Maſſacre of the Innocents.
9. Jeſus amongſt the Doctors.
10. The Baptiſm of our Lord.
11. The Marriage at Cana.
12. The Transfiguration.

Theſe laſt three ſubjects united together in one panel, do not appear to me to be painted even by Fra Benedetto, ſo feeble are they in ſtyle and execution.

13. The Reſurrection of Lazarus. (Fra Benedetto.)
14. The triumphal Entry into Jeruſalem. (Fra Benedetto.)
15. The Bargain of Judas.
16. The Laſt Supper. (Fra Benedetto.)
17. The Waſhing of the feet. Fra Benedetto (?).
18. The Euchariſt. (Fra Benedetto.)
19. The Prayer in the Garden of Olives.
20. The Kiſs of Judas. Fra Benedetto (?).
21. Arreſt of our Lord.
22. Our Lord mocked.
23. Chriſt before Pilate.
24. The Scourging.
25. Jeſus carrying his Croſs.
26. Jeſus ſtripped of his garments.
27. Jeſus on the Croſs.
28. Burial. (Fra Benedetto.)
29. Deſcent into Hell. (Fra Benedetto.)
30. The Holy Women at the Tomb. Fra Benedetto (?)
31. The Aſcenſion. (Fra Benedetto.)
32. Pentecoſt.
33. The Communion of Saints.
34. The Law of Love. (Fra Benedetto.)
35. The Laſt Judgment.

Numbers 1, 5, 7, 13-15-19, 24-28, have been engraved in the *Galleria dell' i. e reale accademia delle Belle Arte.*

The *Gallery of ſmall paintings* alſo contains other works by Beato Angelico.

XLIX. Burial of our Lord, No. 4 in the catalogue. This picture was made for the confraternity of the Croſs of the Temple. Cited by Vaſari.—See page 165. V. MARCHESE, t. 1, p. 239.

L. The Laſt Judgment. (No. 18.) Executed for the monaſtery of the Angels at Florence. The upper part is by Beato Angelico, the lower part by Fra Benedetto. Cited by Vaſari.—See page 150. V. MARCHESE, t. 1, p. 279.

The upper part has been engraved in outline, in Roſini's work, *Storia della Pittura.* Pl. xxxvi.

A fragment of the lower part, ſide of the elect, has been lithographed at Florence; but this is not on ſale.

LI.—Two fragments of the legend of SS. Coſmas and Damian. Nos. 13, 22 (?).

LII.—Picture in two parts. *Pietà* and Adoration of the Magi (No. 27.)

LIII.—Madonna and the Child Jeſus. Above, the Holy Trinity. (No. 31.)

LIV.—S. Thomas Aquinas teaching theology. (No. 46.)

LV.—Albert the Great teaching the natural ſciences. (No. 53.)

Theſe two wainſcot panels, from the convent of S. Marco, may be copies of Beato Angelico, or paintings by Fra Benedetto.

LVI.—Crucifixion. (No. 47.) Crowning of the B. Virgin. (No. 54.) After Beato Angelico (?).

LVII.—The Legend of SS. Coſmas and Damian. (No. 51.)

A gradino of the altar of the chapel of S. Luca, in the cloiſter of the Annunciation at Florence. Six ſubjects. 1. The ſaints refuſing money. 2. SS. Coſmas and Damian before the judge. 3. The two ſaints caſt into the ſea. 4. They are condemned, without avail, to the flames. 5. They are faſtened on a croſs, the arrows aimed at them rebound on the executioners. 6. They are beheaded.

Expoſition Room.

LVIII.—Madonna with the Child Jeſus, between two angels.

(No. 13.) On one ſide, S. Peter Martyr, SS. Coſmas and Damian; on the other, S. Francis, S. Anthony, S. Auguſtine (?).

The gradino, not ſo well preſerved, repreſents a *Pietà*, S. Dominic, S. Peter, S. Paul, S. Bernardine, S. Benedict, S. Peter Martyr. This picture came from the convent called *il Boſco à Fratri*, in the province of Mugello.

LIX.—Madonna with the Child Jeſus ſurrounded with angels. (No. 16.) SS. Coſmas and Damian kneeling before the throne. On the left, S. Dominic, S. Francis, S. Peter Martyr; on the right, S. Mark, S. John Evangeliſt, and S. Stephen.

This picture came from the church of S. Marco. Cited by Vaſari. —See p. 166. V. Marchese, t. 1, p. 247.

LX.—Madonna with the Child Jeſus, S. Dominic, S. Francis, SS. Coſmas and Damian, S. John Evangeliſt and S. Lawrence.

This picture came from the monaſtery of *Annalena* at Florence.

Gallery at Florence, called degli Uffizi.

LXI.—Corridor on entering. Altarpiece with ſhutters, executed, in 1433, for the Guild of Joiners. Madonna holding the Child Jeſus. In the breadth of the frame, twelve figures of angels playing on various inſtruments. On the ſhutters, inſide, S. John Baptiſt and S. Mark; outſide, S. Peter and S. Mark. Cited by Vaſari.—See page 167. V. Marchese, t. 1, p. 235.

Catalogue of the Gallery, 18th edit., page 55.

Height, four feet ten inches; breadth, two feet one inch.

LXII.—Gradino of the preceding picture, in three ſubjects: Adoration of the Magi; Preaching of S. Peter; Martyrdom of S. Mark.

LXIII.—*Tuſcan ſchool.*—Crowning of the B. Virgin.

This beautiful picture has been engraved by Domenico Choffione, at Florence. A good copy, by Antoine Saſſo, was brought out at Paris in 1855. (Catalogue, page 234.)—See page 169. V. Marchese, t. 1, p. 237.

LXIV.—Nativity of S. John Baptiſt.

LXV.—Marriage of the B. Virgin. Engraved in outline, in Roſini's work, *Storia del Pitt.* Pl. xxxiii.

LXVI.—Death of the B. Virgin.

In the collection of original drawings, in the ſame gallery, are the

following drawings attributed to Beato Angelico. (V. MARCHESE, t. 1, p. 278.)

LXVII.—1ſt drawer. 2nd Cartoon. The four evangeliſts and two doctors of the church. On a ſheet of parchment.

LXVIII.—A demi-figure of a ſaint holding a book in his left hand. On parchment.

LXIX.—Figure of a man breaking a wand. Study for the Marriage of the B. Virgin. On paper tinted red.

LXX.—S. Dominic diſputing with other perſons. On like paper.

LXXI.—Two figures ſeated ſide by ſide. A religious ſtanding and in profile. White paper, with the pen and waſhed (?)

LXXII.—Monk ſeated diſputing with three religious of the ſame order (?).

LXXIII.—B. Virgin with the Child Jeſus upon her knees. White paper, with the pen and waſhed (?).

In the cartoon following:

LXXIV.—B. Virgin and the Child Jeſus in a glory ſupported by angels and ſeraphim. Parchment, with the pen and waſhed.

LXXV.—An angel flying crowned with roſes. Study for a Laſt Judgment. At the bottom of the ſheet, in the right-hand corner, are ſeen lightly marked out, the gate of hell and ſome devils. White paper, with the pen and waſhed.

Pitti Gallery. Hall of Juſtice, No. 399.

LXXVI.—Madonna with the Child Jeſus, having on her right S. Dominic and S. John Baptiſt, on the left, S. Peter and S. Thomas. In the upper angles of the frame: Chriſt bleſſing; the Annunciation; the Preaching and Martyrdom of S. Peter of Verona. By Fra Benedetto (?).

Santa Maria Novella. Sacriſty.—Three reliquaries.

LXXVII.—Madonna ſtanding, carrying the Child Jeſus. At the top, our Lord letting a crown fall upon the head of his mother. Around the frame, eight angels adoring; at the bottom, two other angels ſeated and playing the organ. On the pedeſtal, three medallions: S. Dominic, S. Peter Martyr and S. Thomas Aquinas.

LXXVIII.—The Annunciation, and the Adoration of the Magi, in two pictures. On the pedeſtal, Bleſſed Catherine of Sienna; S. Apollonia; S. Margaret; S. Lucy; S. Mary Magdalen; the Holy Virgin; S. Catherine of Alexandria; S. Agnes; S. Cecilia; S. Dorothy; S. Urſula.

LXXIX.—Crowning of the B. Virgin. (Fra Benedetto.)

In the lower part: The Nativity. Four ſmall angels dancing and two others playing the timbrel.—See page 175. V. Marchese, t. 1, p. 270.

Theſe three reliquaries have been publiſhed by Luigi Bardi, and engraved in five plates folio by R. Redetti; Florence, 1854.

Abbey of Florence.

LXXX.—On an arch of the cloiſter, S. Benedict recommending ſilence (?). Painting injured.

Collection of the Brothers Metzger.

LXXXI.—S. Thomas Aquinas receiving the angelic cord (?).

Gallery of F. Lombardi and V. Baldi.

LXXXII.—Martyrdom of SS. Coſmas and Damian. Well preſerved.

LXXXIII.—Adoration of the Magi. Injured (?).

ROME.

Vatican.—Chapel of Nicholas V.

This chapel is attached to the apartments of Mgr. de Merode, who kindly facilitated our ſtudy of it. It ſtands on the ſecond ſtory of the pontifical palace, and the entrance into it is in the left-hand angle of the antechamber of Conſtantine's hall. It is twenty-one feet ten inches in length, by thirteen feet eight inches in breadth. Although it has been many times reſtored, the preſervation of it is ſtill very ſatisfactory. The weſt wall has ſuffered moſt from damp. The part neareſt the altar has been taken off on canvas: an operation in which Italians ſucceed to a marvel. The chapel of Nicholas V. has been engraved and publiſhed at Rome *(Calcographie pontificale)* in 1810, by Franceſco Giangiacomo, ſix plates folio. D'Agincourt has alſo given

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a little outline of it in his *Hiſtoire de l'Art*, vol. 6. Pl. CXLV. Some fragments have been given in other works, which we will point out, whilſt enumerating the ſubjects.—See page 236. V. MARCHESE, t. 1, p. 292.

LXXXIV.—Hiſtory of S. Stephen.

1. S. Stephen receiving deaconſhip.

2. Diſtribution of alms.

3. Preaching of S. Stephen. Engraved by Piroli, publiſhed in London by W. Ottley. *Florentine ſchools.* Pl. XL.

4. S. Stephen before the high-prieſt.

5. S. Stephen led to execution.

6. S. Stephen ſtoned.

LXXXV.—Hiſtory of S. Lawrence.

1. S. Lawrence receiving deaconſhip.

2. Farewell of S. Sixtus and S. Lawrence.

3. Diſtribution of alms. Engraved by Piroli. *Florentine ſchools.* Pl. XLI.—By Gatti. *Storia della Pitt. de Roſini.* Pl. LXII.

4. Condemnation of S. Lawrence.

5. His Martyrdom.

LXXXVI.—The figures decorating the corners are: S. John Chryſoſtom, S. Leo, S. Athanaſius, S. Gregory, S. Auguſtine, S. Ambroſe, S. Bonaventure, S. Thomas Aquinas.

LXXXVII.—On the arched ceiling. The four Evangeliſts.

Gallery of the Vatican.

LXXXVIII.—Pictures of the gradino at Perugia, in two compartments.

1. Birth of S. Nicholas. S. Nicholas, a child, hearing a ſermon. S. Nicholas giving doweries to the young daughters of a gentlemen. S. Nicholas proviſioning the town of Myra and ſaving a veſſel in danger.

LXXXIX.—In the Chriſtian Muſeum attached to the Vatican Library, are three pictures which may be attributed to Beato Angelico, or rather to his brother or to his pupils.

1. The Entering into Jeruſalem. Drawing heavy, extremities defective.

2. Adoration of the Magi. Here are again found the ſame figures as in the compoſitions of Beato Angelico.

3. Picture above the two preceding ones. It is divided into two ſubjects: Jeſus in the midſt of the doctors, and the Transfiguration. The figure of Chriſt is fine, but very youthful. What does this connection ſignify? Dogmatic theology and myſtical theology?

Corſini Gallery.—Seventh room, Nos. 22, 23, 24.

XC.—Pentecoſt. A picture reſtored.

XCI.—The Aſcenſion.

XCII.—Laſt Judgment. In fine preſervation.

Theſe pictures came from a chapel in the neighbourhood of Florence, belonging to the family of Corſini. See page 155.

Valentini Gallery (?).

XCIII.—Fragment of the gradino of the picture of S. Dominic at Fieſole. See page 77.

Gallery of Count Guido di Biſenzio.

No. 44 in the catalogue (?).

XCIV.—A Madonna ſurrounded with angels and ſaints.

The two pictures in the church of Santa Maria ſopra Minerva, cited by Vaſari as being by Beato Angelico, are not by him. The Triumph of S. Thomas is attributed to Filippino Lippi, and the Annunciation to Benozzo Gozzoli (?).

Count de Montalembert cites two other pictures by Beato Angelico at Rome, one in the church of Santa Cecilia, the other in the church of Santa Maria Maddalena (?).

NAPLES.

Bourbon Muſeum.

Two pictures attributed to Tommaſo di Stefanno, and catalogued under the Nos. 296, 298.

XCV.—The firſt (296) repreſents the Aſſumption of the B. Virgin; on wood, and ground of gold.

XCVI.—The ſecond (298) repreſents the Miracle of our Lady at Nives, or the foundation of Santa Maria Maggiore. See page 261.

ORVIETO.

Chapel of the Bleſſed Virgin.

Great mural painting, on a gold ground.

XCVII.—Chriſt and a choir of prophets, for the Laſt Judgment; finiſhed by Luca Signorelli.

The figures of Chriſt and of Moſes have been engraved by Ales. Mochetti, in the *Storia del Duomo*. Pl. xxxii.—See page 260. V. Marchese, t. 1, p. 299.

MONTEFALCO.

Church of the Franciſcan Fathers.

XCVIII.—A Crowning of the B. Virgin. A gradino of five pictures, which Profeſſor Roſini attributes to Beato Angelico, and which Marquis Selvatico believes to be by Benozzo Gozzoli, or by ſome other painter.

TURIN.

Royal Muſeum.

XCIX.—Two figures of angels. From the collection of the Brothers Metzger of Florence.

C.—A Madonna and the Child Jeſus. Sold by Achille Sandrini.

BRESCIA.

Church of S. Aleſſandro.

CI.—An Annunciation. Figures of natural ſize, painted on wood in two panels.

This picture was executed by Beato Angelico in 1432, as a curious document proves, found in the chronicle of the convent of S. Aleſſandro at Breſcia, of the order of Servites, taken from the archives of the monaſtery by Maéſtro Fra Giovanni Paolo Villa, in 1630. This is the document, which relates all the expences incurred for the picture.

1. 1432. "*Item* la tavola della Nunziata fatta in Fiorenza, la quale depinſe fra Giovanni, ducatti nove.

Item ducatti ij ſono per oro per detta tavola, quali hebbe Fra Giovanni de' Predicatori da Fieſole per dipingere la taola.

1444. Gennaro. Speſa fatta per me et frate Gioſeffe col Prior di San-Salvatore quando andaſſimo a Vicenza per la Nonziata.

Febbraio, primo per ſpeſſe fatte in far portar la Nonziata da Vicenza a Breſcia. L. iii, ſoldi 19.

Item per parte di pagamento alli maeſtri, che fecero la bradella della Nonziata.

Marzo. *Item* per alquante taole per far la caſſa dell' ancona della Nonziata. L. i., ſoldi 2."

See V. MARCHESE, vol. 1, pp. 284, 401.

PARIS.

Muſeum of the Louvre.

Italian Schools, No. 214 in the excellent catalogue of M. Frederic Villot, conſervator of the paintings.

CII. The Crowning of the B. Virgin. Height, ſeven feet; breadth, ſix feet eleven inches.

CIII. The gradino includes ſeven ſmall pictures, all eight-and-a-half inches high, and from nine to twelve inches broad. The ſubjects are:

1. In the centre, a *Pietà*.
2. Viſion of Innocent III.
3. Apoſtolate of S. Dominic.
4. Reſurrection of the young Napoleon.
5. The Ordeal of the Book.
6. The Miraculous Repaſt.
7. Death of S. Dominic.

Picture executed for the church of Fieſole, and very highly praiſed by Vaſari.—See page 79.

It was publiſhed in 1817 by A. G. de Schlegel, and engraved in fifteen plates in outline by Guillaume Ternite.

Some of the beautiful heads were publiſhed in lithograph by Rev. Père Arthur Martin, whoſe loſs is ſo great for Chriſtian art.

A large chromo-lithograph in folio has been recently publiſhed by M. Alcan.

At this preſent time, the imperial calcograph is employed in executing a new engraving.

Muſeum of Sketches.

CIV.—A drawing on paper tinted yellow, raiſe with white. A S. Francis in a glory (?) On the reverſe, a little ſtag after nature.

Collection of M. Frederic de Reiſet.

CV.—Two figures of Apoſtles (?).

CVI. Two beautiful drawings. (Nos. 5 and 6 in the catalogue.)

1. Studies of various figures for the compoſition of the Laſt Judgment. At the top, ſtudy of a hand taken from nature. With the pen and in biſtre. On the reverſe, head of a monk ſeen in front. Waſhed and raiſed with white. On paper tinted yellow.

CVII.—An Evangeliſt ſitting and reading an open book, which he holds with both hands on his right knee. Waſhed and raiſed with white. On paper tinted green.

On the reverſe, another Evangeliſt ſitting. He holds a pen in his right hand, and a cloſed book in his left. With the pen and waſhed with biſtre. On white paper. See page 53.

Collection of M. Gatteaux, member of the Inſtitut.

CVIII.—A charming little picture, eight inches broad by four inches high. Six perſonages are there repreſented half-length. In the middle, Moſes holding the tables of the law; they are pierced like a painter's pallet. On the one which Moſes raiſes up, are the words, NON ABEBIS DEOS ALIENOS. On the right of the legiſlator, is placed Abraham, the father of believers, holding the knife of ſacrifice, ſymbol of his faith. On his left, Aaron with the rod and in ſacerdotal coſtume. Behind Moſes, are two perſonages, whom no attribute diſtinguiſhes; their looks and poſition expreſs adoration. They are perhaps the patriarchs Iſaac and Jacob, whom Scripture unites with their father in ſpeaking of the God of Abraham, of Iſaac and of Jacob. Behind Aaron is an angel, as our painter knew ſo well how to do.

This picture, doubtleſs, belonged to a gradino, and may repreſent the Law of Fear. All the figures are turned to the right, as to a common centre, where there was perhaps a Chriſt, the union of the Old and New Teſtament. On the other ſide, doubtleſs, were S. Peter and S. Paul, and ſome ſaints of the Law of Grace.

This picture is painted on a gold ground. The colouring is very ſoft; the heads are admirable for character and execution. The hands are neglected.

BERLIN.

Royal Muſeum.

CIX.—Laſt Judgment, recalling very much by the compoſition the one in the Gallery of ſmall pictures in the Academy of Fine Arts at Florence. But the execution is very feeble, and makes it thought to be a copy.

CX.—Madonna with the Child Jeſus. Ground of damaſk of gold. On the two ſides, are ſeen, but in very ſmall proportions, S. Dominic and S. Peter Martyr. This picture has been badly reſtored (?).

CXI.—The kiſs of S. Dominic and S. Francis.

CXII.—Appearance of S. Francis to his diſciples.

CXIII.—Small pictures badly reſtored. Of dubious attribution.

MUNICH.

Pinacotheca. ([1])

CXIV.—Three pictures from the convent of S. Marco, repreſenting the legend of SS. Coſmas and Damian.

1. SS. Coſmas and Damian before the proconſul.
2. SS. Coſmas and Damian placed on a Croſs.
3. SS. Coſmas and Damian thrown into the ſea and ſaved by angels.

CXV.—The Eternal Father in a glory, ſurrounded with the choir of angels.

CXVI.—Burial of our Lord. See the *Muſées d' Allemagne*, by L. Viardot, p. 103.

[1] In 1860, we remember ſeeing a ſmall Tableau of Beato Angelico in the Pinacotheca at Munich, of the Aſſumption of the Bleſſed Virgin, accompanied by numerous angels. The painting meaſured about fourteen inches high, by about eleven inches wide (as well as we can remember). This does not appear in the Catalogue of the Pinacotheca of 1858 now before us. —*Publiſher's Note.*

BRUSSELS.

Collection of King Leopold.

CXVII.—A Madonna with the Child Jeſus. Two angels are holding up a drapery, three others ſitting at the B. Virgin's feet. This picture belonged to the family of Gondi, at Florence.

ENGLAND.

Prince Albert's Collection.

CXVIII.—S. Peter Martyr.

CXIX.—A Madonna with the Child Jeſus (?).

CXX.—A Nativity, with a choir of angels above the cot.

Theſe pictures are from the collection of the Brothers Metzger, at Florence.

National Gallery.

CXXI.—The Adoration of the Magi. In tempera, on wood, ſeven-and-a-half inches high, by one foot ſix-and-a-half inches wide. Formerly in the collection of Profeſſor Roſini, at Piſa. Purchaſed from the Lombardi-Baldi Collection at Florence, in 1857.

CXXII.—Chriſt Triumphant, with the uſual banner of triumph in his left hand, in the midſt of a choir of angels, ſome blowing trumpets others playing various muſical inſtruments. On the two ſides are kneeling a great crowd of the Bleſſed :—the Patriarchs ; the Prophets ; the Madonna ; the Apoſtles ; and the Saints and Martyrs of both ſexes : at the extreme ends are the ſaints of the Dominican Order, in their white robes and black cappas. Altogether two hundred and ſixty-ſix figures, or portions of figures ; many with their names attached, "So beautiful," ſays Vaſari, "that they appear to be truly beings of Paradiſe."

In tempera, on wood, in five compartments, each twelve-and-a-half inches high by eight-and-a-half inches—two feet one inch wide the ſides reſpectively, and two feet four-and-a-half inches wide the centre picture. Formerly the Predella of an altar in San Domenico, at Fieſole, and ſold by the friars about fifty years ſince to Signor Valentini, Pruſſian

Conſul at Rome. Purchaſed from his nephew, Signor Gioacchino Valentini, at Rome, in 1860.

W. Young Ottley's Collection.

CXXIII.—The B. Virgin carried to the tomb by the apoſtles. Little picture from the church of Ogniſſanti at Florence. Attributed to Giotto by Vaſari, and to Beato Angelico by modern critics.—See Vasari, edit. Lemonnier, vol. 1. p. 332.

In the Life of our Lord publiſhed by G. B. Nocchi, the ſame ſubject is marked as being in Rev. J. Sanfort's Gallery.

CXXIV.—In the houſe of a private perſon (?). Two ſhutters of a tryptich repreſenting, the Elect aſcending into Heaven and the Reprobate caſt down into Hell.

From the Gallery of Cardinal Feſch.

CXXV.—The Laſt Judgment.

Padre Marcheſe (vol. 1, p. 302) ſays that this picture became the property of the Prince of Canino, but it does not belong to him any more; and we are aſſured that it is now in England, in the collection of Lord Ward.

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Vidit Fr. V. H. Ferreri, O.P., Conv. Annun. Supprior,
S. Th. Lector, et Libr. Reviſor.

Vidit Fr. Vincentius King, O.P., S. Th. Lector, et Libr. Reviſor.

Attentâ relatione reviſorum noſtri Ordinis à nobis deſignatorum ſuper operâ cui titulus, *Life of Beato Angelico da Fieſole, of the Order of Friar-Preachers. Tranſlated, &c., &c.*, eandem typis mandari permittimus.

F. THOMAS NICKOLDS,
S. Th. Lector, Præd. Gen., et Prior Provinc. Ord. Præd. in Angliâ.

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ERRATUM.

Page 204, last line. For "*or* Rome" read, "*for* Rome."

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CARTIER, E.

AUTHOR

Life of Beato Angelico

TITLE